

THE MUSICAL TIMES

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THE PASSION: ST. MATTHEW. (BACH.)

THURSDAY, FEBRUARY 1, AT 8.

MADAME GLEESON-WHITE.
MISS EMILY SHEPHERD.
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LENT TERM BEGINS MONDAY, JANUARY 8.

ENTRANCE EXAMINATION, THURSDAY, JANUARY 4, AT 2.

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The NEXT TERM will commence on Monday, January 8.
Entrance Examination, January 4.

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From a Portrait in Spitta's Life of Bach. By permission of Messrs. Breitkopf & Härtel.



JOHN SEBASTIAN BACH.

1685-1750.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1912.

RECENT BACH LITERATURE.

BY ERNEST NEWMAN.

I.

IF a being from another planet could visit us to-day, and read some of the Bach literature of the last ten years or so, he would probably come to the conclusion that this Bach of whom so much was being spoken and written could have only recently died, for how otherwise could he explain the keenness with which everyone was studying him, and the ever new things that this student and that was daily discovering in his music? His stupefaction on learning that Bach lived some two hundred years ago would probably be pitiful to see. How is it, he would ask, that all these characteristic qualities of his were not discovered long ago and his true place given him among the musicians of the past and present? We of this planet are sometimes inclined to ask the same question. Even in the half-century or so that Bach has been the unquestioned head and fount of almost all the music we can imagine, research has revealed a dozen new aspects of him, and slowly changed our general view not only of him but of æsthetics in general. A historical account of the various critical estimates of Bach from generation to generation would be very interesting. In his own day, and for some time afterwards, as everyone knows, he was primarily revered as a great organist, and only secondarily considered as a composer. The reference to him in the index to Hawkins's *History* (1776) summarises this attitude most amusingly: 'BACH, Johann Sebastian, a most famous organist, v. 254. Is sent for by the King of Poland to answer a challenge of Marchand, the French organist; accepts it, and obtains a complete victory, 255. A composition of his, 256 *et seq.*' All Hawkins has to say of him as a composer is that 'Amongst a great variety of excellent compositions for the harpsichord he published, in 1726, a collection of lessons entitled *Clavierübung*, or Practice for the Harpsichord. He composed a double fugue in three subjects, in one of which he introduced his name.' Burney knows hardly any more. Bach is still merely the great organist. His harpsichord music has been put in the shade by 'the more elegant and expressive compositions of C. P. Emmanuel Bach.' He has heard—which apparently Hawkins had not—that Bach wrote music for the Church; but he follows a German critic in ranking him, in this department, second to Fux. He quotes Marpurg's encomium of Bach as an organist and a writer of fugues—that he is 'many great musicians in one; profound in science, fertile in fancy, and in taste easy and natural'—only to disagree with the latter part of it. 'This truly great man,' he remarks gravely, 'seems by his works for the organ, of which I am in

possession of the chief part, to have been constantly in search of what was new and difficult, without the least attention to nature and facility.' In his 'Present state of music in Germany,' Burney carefully explains that the admired harpsichord style of composition of Emmanuel Bach, his 'taste and refinement, could neither have been inherited nor adopted' from his father; 'for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony he could grasp that he must inevitably have sacrificed melody and expression.'

Apart from one or two of his pupils, who no doubt had some intuition of the superlative greatness of their master, no one in the latter half of the 18th century seems to have been able to estimate him all round at his true value. Johann Christian Bach—the 'London Bach'—spoke of his father as 'the old perruque.' Emmanuel and Friedemann had more filial piety, but still saw little in his music of the glory that we see there. In a list of the great German composers of the day that is given in the same number of Mizler's *Bibliothek* that contained the celebrated obituary notice of Bach, his name comes seventh—after Hasse, Handel, Telemann, the two Grauns, and Stölzel, and only one ahead of Pisendel, Quanz, and Bümmler. The growing Handel worship of that epoch, the new developments in music generally, and the changed spirit in religion, all helped to retard the due recognition of Bach's genius. As Dr. Schweitzer says, 'at the end of the 18th century it seemed, on the whole, as if Bach were for ever dead.' Then came the revival, headed by Forkel, Rochlitz and Zelter, and carried on by Mendelssohn and others. But here we have to note again the curious fact to which I have already called attention—that with all their admiration for Bach, not one of these pioneers, with the exception of Mosevius, quite saw him as we see him now, as not only a great musician but a great poet and painter in music. To some extent, of course, this is explained by the fact that a number of his works were unknown to them, and that probably not one of them knew well as a whole even such works as were accessible. What may be called in broad terms the purely musical point of view of Bach—the recognition of him as a consummate craftsman, and a man of profound musical moods, but with little sense of the *definitely* poetical quality of his imagination and his constant search for drastic poetic and pictorial expression—is exemplified in the 'Bach letters' of Samuel Wesley, who fought Bach's battle with magnificent courage in the early years of the 19th century. It does one good to see this glorious old fellow with his coat perpetually off, hitting out lustily at every nose that seemed to have in it a sneer or a challenge for his idol—especially if it happened to be a Handelian nose. The English language will hardly supply him with epithets adequate to express his adoration of Bach—'our demi-god,' 'the greatest master of harmony in any age or country,'

'our grand hero,' 'the greatest master in the world,' 'our matchless man, if man he may be called,' 'our idol,' 'the very quintessence of all musical excellence,' the author of 'a musical Bible unrivalled or unlimited,' one 'certainly dropped down among us from heaven,' and finally 'The MAN.' Yet withal Wesley, knowing mostly only the clavier and organ works, and certainly not perceiving the poetic symbolism of many of the latter, could hardly have had more than the merest glimpse into those recesses of Bach's soul that constitute for us of to-day the essential Bach. Even Zelter, whose correspondence with Goethe is full of not merely enthusiastic but wise judgments of the composer, though he saw that 'in the vocal works there is often much more than the words imply,'—for example, 'a *passus* and *sepultus* introduces the last pulsations of the silent powers, a *resurrexit* or a *Gloria Dei Patris* the eternal regions of sanctified suffering, in contrast with the hollowness of earthly things,'—remarks that 'as yet one can scarcely venture to style him a poet of the highest order, although he belongs to those who, like your Shakespeare, are far above childish playthings.'* One could not, however, more pointedly illustrate the difference between the older and the modern appreciation of Bach than by imagining a book such as Alfred Heuss's 'Johann Sebastian Bach's Matthäus-Passion,'† or the analysis of the Passion by Schweitzer, to be communicable to Mendelssohn. His performance of the 'Matthew' Passion in Berlin, in 1829, did much to set Bach on his feet again after so many generations of neglect. No one, surely, could have worked harder at the Passion than he. Yet how much of Bach's purpose—particularly his pictorial purpose—must have remained unrevealed to him!

II.

In the latter half of the 19th century it must have seemed as if at last Bach had come into his own. The great Bachgesellschaft edition gave to the world all that was, and perhaps is, to be discovered of his music. Between 1873 and 1880 appeared Spitta's monumental biography, that up to almost yesterday was regarded as nearly the last word on the subject of Bach; even in the new edition of 'Grove' it is spoken of as 'an accurate and perfectly exhaustive treatise of all relating to the subject,' while a somewhat similar eulogium is passed upon it in the newest Encyclopædia Britannica. No lover of Bach can ever speak or think of Spitta's work without the deepest admiration and respect; yet, careful and copious as it is, and firmly as its foundations stand, it can no longer be regarded as the complete and unerring guide it was formerly thought to be. Schweitzer and others have corrected its occasional historical errors, and expanded from other sources Spitta's information as to the musical life of Bach's time,—for research has been particularly busy in this latter department

during the past decade. But beyond this, the infallibility of Spitta's judgment and his very competence as a musician have been sharply called in question by one or two writers, notably by Johannes Schreyer in his 'Beiträge zur Bach-Kritik.'‡ Schreyer's main contention is that Spitta has sometimes been superficial in his examination of the music and uncritical in his application of tests to it, with the result that undoubtedly unauthentic works have been accepted as genuine compositions of Bach. Here we are obviously at the beginning of a line of research that may have important results. Schreyer holds that Spitta placed too much reliance on the old Necrology and on Forkel, and moreover that 'his musical endowments and training were not on a par with his historical.' After showing the importance universally attached to purity of style in the 18th century, Schreyer argues that the works in which we find parallel octaves and fifths in profusion have been falsely ascribed to Bach, or could at best be only juvenile compositions of his. (The argument is not at all a pedantic one. Tests of style of this kind, if carried out thoroughly and sanely, are of the highest value in determining authorship. It is by these means, for example, that the non-Shakespearean authorship of 'Titus Andronicus' has at last been placed beyond dispute.) It is clearly the duty of those who contend that Bach is the composer of these works to prove their case and to answer every objection that negative criticism can bring against it. In some instances no original autograph exists. Some manuscripts do indeed bear Bach's name, but that, as Spitta himself recognised, is no proof of authenticity. Two of his reasons for attributing the 'Luke' Passion to Bach were that a manuscript exists in Bach's writing, and that though this 'bears no express notice that this is his own composition, on the other hand we find on the title the letters J.J. (Jesu Juva), which Bach was accustomed to add only to his own works, and not to copies from those of other composers.' To this Schreyer rejoins that 'the greater part of the supposed autograph of the 'Luke' Passion is not in Bach's writing'—for which belief he proceeds to give cogent reasons—and that, as Prieger has shown, the letters J.J. occur on at least eleven compositions by other men that Bach has simply copied; to which Professor Buchmayer adds that they are to be found on the title-pages of church music before the time of Bach, and that it is not even certain that they stand for 'Jesu Juva.' Their evidential value is therefore plainly slight. When there is a total lack of any real external evidence for the Bachian authorship of a certain work, and moreover the work itself contains numerous examples of a contrapuntal slovenliness to which there is no parallel in the genuine works of Bach, we are, so Schreyer maintains, justified in rejecting it. He would thus score out the 'Eight Little Preludes and Fugues' for the organ, the three Sonatas for flute and general bass, the last of the

* See the letter of June 9, 1827, pp. 289 ff. of the 'Bohn' translation by Mr. A. D. Coleridge.

† Leipzig, 1909.

‡ Dresden, 1910.

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* I cannot find the name of the manuscript in the name. The declaration, however, could not have been correct.

† Schreyer in the Albinoni manuscript figures have been con-

six Violin sonatas, and the Fugue in G minor for violin and general bass. It is impossible, with all one's respect for Spitta, to overlook the errors of musical judgment, and the proneness to jump at historical conclusions, that his remarks on some of these works exhibit. A cursory examination of the 'Eight Little Preludes and Fugues,' one would have thought, would have prevented him from declaring the style of them to be 'masterly.' In the violin Fugue in G minor the writing is at times exceptionally crude. How many works, we are bound to ask ourselves, have been included in the Bachgesellschaft edition on an arbitrary certification of their genuineness by Spitta or someone else, after a quite insufficient examination of the evidence for and against them? The larger part of the musical world, from Mendelssohn to Sir Hubert Parry, has decided, for example, that the 'Luke' Passion is not by Bach. It was forced upon the Bachgesellschaft by Spitta against the opposition of many of the leading musicians of that day, including Brahms.* As we have seen, Spitta's examination of the manuscript could not have been a very critical one. Mendelssohn, like Brahms, had detected the badness of the style of some of it, though he apparently had not done much more than skim the manuscript. Spitta seemingly was unaware of the crudity of the style, for he expressly says that 'we cannot deny the accuracy [*Sorgfältigkeit*] of the writing in the chorales.' Moreover Schreyer affirms that the worst is not known to the general public, for Dörfel, who edited the work for the Bachgesellschaft, has himself corrected many of the grossest errors in the manuscript. He also disputes the authenticity of the larger *Notenbüchlein* of Anna Magdalena Bach. Here again he has examined the manuscript carefully, and decides that the Bachgesellschaft edition of it—for which Count Waldersee is responsible—is so bad a reproduction as to be simply 'a caricature of a critical edition.' Were it to be faithfully reproduced, he says, every one could see that the collection could not have been put together under Bach's eyes.† Altogether Schreyer seems justified in claiming that 'a great deal yet remains to be done with regard to the critical scrutiny of Bach.' The first essential is that there should be no more 'editing' of Bach's works, or of works attributed to him. The manuscripts should be printed exactly as they are, and suggested editorial amendments confined to prefaces or foot-notes. Only in this way can we be sure of having the proper data to go upon in our inquiries. A fresh expert examination should also be made of every manuscript the authenticity of which is not beyond dispute.

* I cannot see the slightest evidence,' he wrote, 'that this Passion is a Bach manuscript, and I would not stir a hand to have it appear under his name. The perpetually faulty contrapuntal writing, the bad declamation, the illogical modulations, all show quite clearly that Bach could not have written it.

† Schreyer also runs counter to the received opinion in contending that the Albinoni sonata, which is supposed to represent Bach's way of training figured basses (See Spitta II, 293, and III, 388 ff.) cannot really have been corrected throughout by him.

III.

Meanwhile we may congratulate ourselves on the vitality of the general Bach criticism of recent years, and the new lines of thought that some of it has opened out. Two great books,—those of Albert Schweitzer‡ and André Pirro§ have largely transformed the older notions of the æsthetic basis of Bach's music. The tendency for the last decade or so has been to delve deeper and deeper into his vocal works, and to look there for a key that will unlock not only these but a number of the instrumental works as well. Bach the musical poet now bulks more largely even than Bach the master of architectonics. The first significant study of this kind was perhaps that of Arnold Schering.||

He pointed out the constant reaction of the poetic side of Bach's mind upon the musical—how he loved to 'preach' in music upon the texts given him in the cantatas, the variety of poetic conception he exhibits, his Romantic sense of something 'beyond' music that nevertheless has to be expressed in it, the many ways in which he treats the chorale and the symbolism he imports into it,¶ and so on. The full extent of the influence upon Bach of what may be called literary or pictorial images was only revealed, however, in the books of Schweitzer and Pirro. The tendency among aestheticians had hitherto been to minimise the importance of the words in what was comprehensively called the old music. In an article in the *New Music Review* for September, 1908, on 'The Relative Importance of the Verbal Factor in Classical Vocal Music,' Dr. Ernest Walker argued that the modern passion for accurate musical characterization of the words is a new thing,—that 'the great classical composers . . . never troubled about words to this extent,' especially in choral music, that Monteverde's practice of verbal emphasis represented 'merely an eddy in the stream of musical development,' that Bach's occasional adaptation of the same piece of music to two different sets of words shows him to have had no strong views on the matter, his 'main business' being simply 'to write magnificent music,' and that to Bach 'words were in the long run a hindrance rather than a help.' This view will hardly stand historical investigation. Not only did Bach deliberately aim at finding a musical phrase that should be the exact counterpart of this or that sentence or even word, but his predecessors and contemporaries did the same thing, and the theorists insisted upon the necessity of it. Wolfgang Caspar Printz, in 1696, says that a composer should not only observe the general sense of his text but express each word of it in such a way that 'the tones shall seem to say again what the words signify'—though of course

‡ J. S. Bach, le Musicien-Poète, Leipzig, 1905. Expanded edition, in German, Leipzig, 1908. English version by Ernest Newman, 2 vols. 1911.

§ L'Esthétique de Jean-Sébastien Bach. Paris, 1907. There is also an admirable short study of Bach by Pirro in the series of 'Les Maîtres de la Musique.'

|| Bachs Textbehandlung; Ein Beitrag zum Verständnis Joh. Seb. Bach'scher Vokal-Schöpfungen. Leipzig, 1900.

¶ This point had of course been already touched upon by several writers.

he is not to illustrate isolated words to the detriment of the sense of the passage as a whole.* Daniel Speer, in his 'Grundrichtiger . . . Unterricht der musikalischen Kunst' (1697), shows how and why the composer should throw salient words into relief. It was a general rule that in expressive passages the natural inflections of the speaking voice should be observed as far as possible. The works of one composer after another—besides Bach—show that they took the most scrupulous care to translate words and images into tone, often in ways that seem primitive to us. Important words were driven home to the hearer's consciousness by repetition—a device which Mattheson expressly recommends in his 'Neue Göttingische Ephorus.' Mithobius, in 1665, commended composers for this kind of repetition 'in motets and concertos.' Calvisius, in 1592, and Crüger, in 1624, advise the use of harsh harmonies where the sense of the words can be expressed in no other way. Scheibe insists (1739) that the words should be distinctly audible, even in choruses. Schütz and his successors often inflect their musical phrase in order to make it a graphic illustration of a particular word. Schütz, for instance, gives a long-held tone to 'æternum,'† and renders 'inclina aurem tuam' by a descending melody, while the words 'accelera ut eruas me,' are set to 'accelerated' notes.‡ At the words 'und hernach lange sitzet,' in his motet, 'Wo der Herr nicht das Haus bauet,' the first syllable of the 'lange' is set to a slow ascending phrase of thirteen notes, while the would-be pictorial quality of the 'sitzet' is unmistakable, as it is again in the yawn on the word 'schlafend,' and in the phrase set to the word 'Pfeile' (arrows). Lasso, in one of his Penitential Psalms, tries to express the stubbornness of the mule by an unusual harmony.§ The Italian 'caccia' of the 14th century was full of tone-painting. In some of the 16th century madrigals, the words were graphically represented in tones—'crucele,' for example, being set to a dissonance, 'nuovo' to 'new' chromatic harmonies, 'correre' to a nimble 'passage,' and 'aspero' to consecutive fifths.|| Evidence of this kind might be multiplied a hundredfold. The majority of the old composers, so far from finding words 'a hindrance rather than a help,' were often meticulously particular about the musical characterization of them.

IV.

But we shall be allowing ourselves to be led astray from the real point if we think of the question merely as one of *words* and music. The essential things are the images underlying the

words, the suggestions at the back of them; and the true æsthetic interest of the question is in the light it throws on the old controversy over 'poetic' music and 'abstract' music—if we may adopt that crude and fallacious distinction for the sake of argument. The advocates of 'abstract' or 'absolute' music have always held that this is the pure, original form of the art, and that poetic music, pictorial music, programme music, or whatever else we choose to call it, is a mere by-product, the temporary aberration of an inferior musical mind here and there. The truth rather seems to be that there has scarcely ever been a composer of any value who has not, at some time or other, tried to make his music the expression of what may be called—again merely for the sake of argument—extra-musical concepts; the plain reason being that, as a composer's experience of life largely comes to him through his eyes and his ears, only a man enclosed in a soundless and viewless room from his birth could be expected to write music that would not be the conscious or unconscious limning of such experiences. All attempts to shut up the 'musical mind' in a kind of watertight and airtight compartment from all the other faculties of the same brain are not only the poorest of poor psychology, but are condemned by the practice of composers themselves. These depraved fellows, ignorant of the necessity of conforming to certain supposed laws of æsthetics, are constantly doing what the æstheticians say they should not and cannot do,—translating the outer world and its spatial symbols into the internal, non-spatial language of tone. One of the most interesting features of Pirro's book is the detailed demonstration of this practice among the predecessors and contemporaries of Bach. The simplest form of symbolism, of course, is the suggestion of 'up' and 'down' by ascending and descending phrases respectively. From these external concepts it was an easy transition to more internal ones of a similar nature; ascending phrases were used to suggest ideas of awakening, pride, courage, strength, and descending phrases to suggest ideas of discouragement, depression, humility, poverty, sin and so on. These old composers even ventured upon a kind of musical symbolism from which the hardest of realists of to-day would shrink. There was no spatial concept that they did not feel it possible for music to suggest. 'Far' or 'wide' is represented by a great leap in the melody. 'The whole' is expressed by a phrase revolving within an octave, the old idea being that the octave was 'the mother of all the intervals.' When Bach, for example, comes across such words as 'the whole world,' he sets them in this way to notes of which the upper and lower limits form an octave. 'Here' and 'there,' or 'right' and 'left,' are represented quasi-visually by two phrases set, as it were, one on either side of a pivot. The idea of 'reciprocity' is conveyed by reversing a phrase when Bach, in the cantata 'Barmherziges Herze der ewigen Liebe,' has to set the Biblical passage telling us that according as we measure so shall it be meted out to us again, he makes the second half of

* I draw some of these historical evidences from Pirro's exhaustive book.

† In his motet No. 14, 'In te Domine speravi.'

‡ Hugo Leichtentritt, in his 'Geschichte der Motette' (p. 333), draws attention to the deliberate and audacious dissonances with which these old composers give point to certain words. 'The cult of dissonance in these works goes beyond anything dared by German music for nearly two centuries and a-half—beyond even anything to be found in Bach, who assuredly did not shrink from harmonic harshnesses.'

§ See Sir Hubert Parry's third volume of the Oxford History of Music, pp. 7, 8.

|| See Naumann, 'Illustrierte Musikgeschichte,' new ed. (1908), p. 160.

the melody an inverted image of the first half. The concept of 'surrounding'—and, by analogy, of such things as crowns or garlands—is represented by 'circular' or undulating themes. Every one knows the curvilinear themes by which Bach suggests serpents or dragons, or Satan in his capacity as deceiver. Concepts of 'standing,' 'remaining,' 'steadfastness'—and, by analogy, of faith—are represented by long-held notes. And so on in hundreds of other cases for which abundant evidence can be cited from Bach, Schütz, Erlebach, Franck, Krieger, Theile, Buxtehude, Kerl, Keiser, Hammerschmidt, Kuhnau, and a score of other composers.

All students knew that examples of this 'realism' could be found here and there in the old masters; but until the results of the thorough research of Schweitzer and Pirro were put before us, no one realised the extent to which Bach and his predecessors were preoccupied with this musical symbolism. It is now clear enough that Bach, in this as in everything else, pressed the æsthetic principles of his epoch to their utmost. Schweitzer and Pirro prove conclusively that so far from being the most 'abstract' of musicians he is the most 'poetic' or 'pictorial.' His realism is astounding; and so bent is he upon it that if a line or a verse offers him an opportunity for 'painting' he will seize upon it to the occasional neglect of the sentiment of the passage as a whole. So fundamental in him was the disposition to correlate music with literary or pictorial ideas that the same verbal image is generally sufficient to evoke the same—or a similar—musical phrase. Hence arises that system of 'motives' that Schweitzer and Pirro unfold before us at such length,—generic types of melody or of rhythm that can be classified as symbolizing 'joy,' or 'grief,' or 'terror,' or 'majesty,' or 'peace,' or 'exhaustion,' or 'walking,' or 'felicity,' &c. Sometimes two motives will be used in co-operation to express a double idea, or to suggest the conclusion one is expected to draw from it. These discoveries throw a new light upon not only the vocal but the instrumental music. The organ chorale preludes yield up some of their long and jealously-held secrets to us. In his preface to Schweitzer's book, C. M. Widor tells us his own experiences in this respect. He had always felt that there was something insolubly enigmatic in these works. 'Bach's musical logic in the preludes and fugues is quite simple and clear; but it becomes cloudy as soon as he takes up a chorale melody. Why these sometimes almost excessively abrupt antitheses of feeling? Why does he add contrapuntal motives to a chorale melody that have often no relation to the mood of the melody? Why all these incomprehensible things in the plan and the working-out of these fantasies? The more I study them the less I understand them.' Whereupon this young pupil, Schweitzer, showed him that the explanation of all these apparently strange turns of Bach's imagination was to be found in the *texts* of the chorales that Bach had in his mind at the time of writing. 'Thus,' says Widor, 'I made the

acquaintance of a Bach of whose existence I had previously had only the dimmest suspicion. In a flash it became clear to me that the cantor of St. Thomas's was much more than an incomparable contrapuntist . . . and that his work exhibits an unparalleled desire and capacity for expressing poetic ideas and for bringing word and tone into unity.' Many things in the clavier and orchestral works also become clearer when read in the light of this symbolism, and one has only to read Schweitzer's chapter on the 'Matthew' Passion, or the solid book of Alfred Heuss on the same subject, to realise how many passages in that work that were once so hard to understand are now perfectly transparent to us.

V.

I have been able to give only the barest summary of the main thesis of the books of Schweitzer and Pirro,* compressing into a few lines a demonstration that fills hundreds of pages and is supported by copious musical quotations. Even from this *résumé*, however, it will be seen that many of the current ideas upon musical æsthetics, and particularly upon the supposed superiority of 'absolute' to poetic and pictorial music, will have to be revised. Bach, in fact, has been too long forced to fight in the ranks of an army with whose cause he would have had little sympathy. Of all the older commentators, Mosevius alone (in the middle of the 19th century) appears to have seen how essentially pictorial and symbolical the composer's style was. By the time Spitta came to write, musical Europe was violently divided upon the subject of the true nature and ideal of music. On the one hand were Wagner and Liszt and the 'New German' school, bent on 'fertilizing music with poetry.' On the other hand were the 'classicists,' who held that their opponents were decoying music to its destruction, and that its salvation lay in its remaining 'purely musical,' unsullied by contact with literature and external things. It was not for nothing that Spitta was brought up in Berlin, a city that prided itself on its opposition to Weimar and the Wagner-Liszt spirit. The 'classicists' wanted a great banner to fight under. They chose that of Bach as being perhaps the greatest of all; and poor Bach, the most restless and uncompromising of 'realists' and 'poetic musicians,' was held up as the supreme example of the 'abstract' musical imagination, a blessing to his own side and a warning to the other. Spitta, it is true, was compelled every now and then to admit the composer's pictorialism; but he did all he could to minimise it, sometimes passing it off as a mere piece of 'quaintness.' 'Ready as Bach was,' he says, 'to sprinkle his works with picturesque figures, he did not do so as a result of fundamental principles based on a sense of the graphic power of music.' [This, however, is precisely what he did do.]

* It is very curious that these two students should have hit upon the same ideas at the same time, and quite independently of each other. It is a piquant reflection also that it should have been left to two French writers to see most penetratingly into the soul of the German Bach.

'Those figures are transient flashes' [in reality they permeate his whole work], 'and their presence or absence cannot alter the value or intelligibility of the composition in its integrity. In studying Bach, when we meet with some conspicuously melodious line or some strikingly harmonious tune that happens (*sic!*) to coincide with an emphatic or emotional word, we are too ready to attribute to them a much closer and deeper connection than can ever have dwelt in the purpose of the composer.' Schweitzer happily compares this temperamental unwillingness to recognise a plain but distasteful fact with some of the arguments by which a certain order of philosopher tries to close his eyes to the interdependence of the mental and the physical functions of the body. 'It reminds us,' he says, 'of the famous Dutch philosopher, Geulinx, whose dread of philosophical materialism was so great that he would not admit any influence of the thought and the will upon the movements of the limbs, and held that God had regulated the body and the soul like two absolutely parallel pieces of clockwork, so that the same thing would always happen at precisely the same time in the corporeal sphere and in the physical. Thus what seemed explicable, from the external standpoint, only by a direct connection of the two, was really the coincidence, predestined from eternity, of a mental idea and a bodily movement. In the same way Spitta's dread of musical materialism absolved him from the necessity of a careful inquiry into the connection of word and tone in Bach by a few authoritative dicta upon the "true nature of the art." Something of the same attitude is adopted in Sir Hubert Parry's 'Bach' (1909). The failure to take account of the new research is almost the only blot upon that admirable book—the work of one who is at once musician and thinker. Sir Hubert Parry tries to dispose of Bach's realism with some such remark as that it is 'quaint' or 'semi-humorous.' The day has for ever gone by for condescension of that kind. Bach's realism and poetic symbolism will have to be reckoned with seriously by all future aestheticians, and their bearing upon modern programme music carefully estimated.

VI.

It is hardly to be expected that those to whom the results of Schweitzer's and Pirro's research are constitutionally unpalatable will accept them readily and frankly. Human nature is not always so candid as that. The primary impulse will be to pooh-pooh it all,—an operation interesting in itself, perhaps, but not likely to impress the more open-minded reader. When a certain Frenchman was told that the facts were against him he replied, 'So much the worse for the facts.' That was heroic, but it is not on record that the facts were observed to blench. No amount of ostrich-like digging of conservative heads into the sand will prevent these new data from being clearly visible to people willing and anxious to use their own eyes. An apparently more profitable line will be to try to minimise the importance of the thesis by picking

a tiny hole in it here and there. This will not be at all hard to do. It is inevitable that Schweitzer and Pirro, flushed with their discoveries, should now and then exaggerate the range of them, or embark upon conjectures that in the nature of the case are not capable of strict proof. This is the opportunity for the clever doubter. If a stock has been over 'bulled,' there is always a fair chance of some success in a bold 'bear' movement. This line has been already taken by M. Gustave Robert in a treatise, mostly quite well argued, on 'Le Descriptif chez Bach.'* The case can hardly be better put than it is here, yet it breaks down completely. M. Robert's bias, to begin with, is too evident. He has a certain horror of the descriptive in music; and one's experience of aestheticians of this class is that their reason, however good it is, cannot always rise superior to their prejudices. He objects to a 'system' being attributed to Bach, just as Wolfrum objects to his recurrent melodic and rhythmic formulæ being labelled 'motives.' This is merely quarrelling over words. We are bound to have some concentrated description of the observed facts, and no one word could be quite free from objection. But call the facts by what name we like, the facts themselves are indisputable. M. Robert does more than assail the extremity of the fringe of them, giving occasional reasons for thinking, for example, that Pirro has attributed the wrong intentions to Bach. Now and then he cuts himself with his own razor. He argues, for instance, that this 'motive' does not represent waves but tears, and that one not the sea but hunting,—which at the most clears Bach of the suspicion of one descriptive purpose only to fasten on him another. He points out, quite justly, that there is no need to assume that the expression of grief is intended every time the chromatic 'motive' is used; sometimes it is plainly a mere factor in the scheme of harmonization. But when all allowance is made for what is right in these objections, the main structure of the thesis of Pirro and Schweitzer is affected no more than the house would be by the removal of a superfluous brick here or of a fragment of excessive ornament there.

The next step is to re-adjust some of our æsthetic theories in accordance with the new facts. It will no longer be possible to sneer in the patronising way at realism and programme music, and all the other bugbears of the conservatives; the fact that a mind like Bach's should have been so devoted to the pictorial is of itself a condonation of that passion in others,—if condonation is needed. Here many of us would be inclined to go further than Schweitzer, whose sympathies are evidently not with programme music of the type of that of Strauss. But one has only to carry one's own æsthetic analysis a little further to find the same justification for modern pictorial and programme music that he finds for the pictorialism and symbolism of Bach. Schweitzer rightly points out the crude fallacy of speaking of 'musical faculty' as if it were a separate entity

* Paris, 1909. † "Johann Sebastian Bach," Leipzig, 1910. 2 vols.

one and indivisible. As he shows from concrete cases, there is in every artist, in addition to the basic construction that makes him poet or painter or musician, a certain admixture of the psychological processes of thinkers in the other arts. Some poets, like Goethe, have the painter's eye; others, like Schiller, lack this clarity of external vision, the moods of their work being more akin to music. Painters, in the same way, lean some towards music, some towards poetry. And any one who thinks for a moment can see that musicians vary just to the extent to which their fundamental musical thinking is coloured, or not by literary or pictorial associations. Mozart is more 'abstract' than Schubert or Bach, who are constantly aiming at the suggestion of external things. This being so, it is as absurd to lay it down that only one particular cast of mind is the 'truly musical' cast as to say that only one of the many orders of poetic imagination can be the 'truly poetical.' The objection to programme music generally comes from people whose imaginations have not the power to reproduce the series of visual images that the composer wishes his music to evoke. Wagner's mind was of this order; he could not follow a sequence of literary or pictorial 'moments' in music except in the form of a stage setting. His music is programme music with scenery; but the limitations of his conceptual faculty are no good reason why a composer with an imagination of another order, like Strauss's, should not dispense with the visible props to his music that Wagner could not do without. We work back once more to the old position that after all there are only two kinds of music—good and bad. Pictorialism—using the term in its broadest sense to denote all translations of phenomena and events and the sequences of them into music—is *per se* neither good nor bad, any more than poetical description is good or bad *per se*. Everything depends upon how it is done. Bach frequently went to excess; and at the other end of the line of development we can see Strauss doing flatly absurd things, as when he makes the orchestra in the 'Rosenkavalier' strike twelve at the mere mention of midnight in the text, or when he talks of being able to 'express a knife and fork in music.' The central, unshakable fact is that many of the greatest musical minds *do* work spontaneously and delightedly in this quasi-pictorial medium. Nor will it do to lay it down that the principle should be carried no further than imitations by Bach, who will indeed frame his theme to 'represent' this or that external thing, but afterwards work it out on 'purely musical' lines, not attempting to reproduce the changing details of a story in the manner of Strauss and the moderns generally. What may not have lain within the boundaries of Bach's purpose and means do not necessarily lie outside ours; music has surely expanded its resources and its ideals in the couple of centuries that have elapsed since his day. In any case we may be sure that great musical minds will work in their own way in the future as they have done in the past, obeying instinctively

the laws of their own being without the slightest regard for what this aesthetician or that may assert to be 'the true nature' of music, and that after our having seen the folly of using Bach, quite illegitimately, to prop up one infirm æsthetic theory, it will not do to use him now, with no more than the barest pretence of legitimacy, to prop up a theory no less infirm, no less rooted in the mere constitutional prejudices of this theoretician or that. Of all people Bach must not be used to bar the path of progress.*

* I regret that limitations of space prevent me from considering in detail certain other interesting books on Bach, such as those of Sir Hubert Parry and Philipp Wolfrum. The latter treats the subject of Bach's church music and that of his predecessors with exceptional ability; it is a department of German musical history on which Wolfrum is a recognised authority. Unfortunately his book is marred by a tone of ill-temper and even of insult towards Schweitzer that suggests a personal animus. He never gives Schweitzer the least credit for anything, and is incessantly going out of his way to pick a quarrel with him on any slight pretext or on none. It is an unedifying spectacle, reminding us of a little dog yapping and snapping at the tail of a big one. There is a harmless and good-tempered joke at Wolfrum's expense in Schweitzer's book; but it is incredible that this should have incensed him to the point of forgetting literary decency as often as he does in his own volumes.

A FRENCH BIOGRAPHY OF GOUNOD.†

By M.-D. CALVOCRESSI.

Gounod, although one of the most popular among French composers, and at the same time one whose importance and influence on modern music are impossible to deny, has until now been made the subject of very few books of biography or of criticism. To the scanty literature available on him and his music, the biography in two volumes, written by Messrs. J. G. Prod'homme and A. Dandelot, proves a welcome and valuable addition. It is strictly biographical, and the authors have refrained from giving the slightest critical appreciation of Gounod's works, æsthetics or influence. But as such it is complete enough to deserve being considered as hardly to be improved upon.

The composer's ancestry, by a plausible and, I believe, novel hypothesis, is traced back as far as to a certain Jean Gounod or Gounoz, born at Besançon towards the middle of the 16th century, and whose great-grandson probably was Antoine Gounod, 'furbisher to the King of France' in 1730, and Charles Gounod's, the composer's, great-grandfather. The life of Gounod is very thoroughly narrated with a wealth of documentary evidence, the greater part of which is absolutely new. The authors have searched with care through all that could help to elucidate the events of this life down to minutest details, or correlative questions through official registers, records, legal documents, periodicals, correspondences, &c. As far as can be judged by reading their book and comparing it with other works on the same subject, they have succeeded in remaining strictly impartial.

This of course ought to be the very first quality of a work from which all attempt at criticism is avowedly excluded, and therefore to call for no particular commendation. But examples of

† Gounod. By J.-G. Prod'homme and A. Dandelot. Paris: Librairie Ch. Delagrave.

prejudiced biographies that include the sins of omission and commission alike, and in which facts are interpreted or even 'arranged' so as to fall in with preconceived critical or other judgments, are by no means uncommon.* So that Messrs. Prod'homme and Dandelot deserve special praise for not having deviated in the least from their scheme of impersonally stating the facts, and for having stated them in a spirited and attractive way that makes the book most readable.

It should at once be added that if the authors have given utterance to no opinion of their own, their work is none the less instructive from the critical point of view; and their policy of leaving facts to speak for themselves has led to striking results indeed.

Almost all judges—the exception concerning only a few uncompromising dogmatists—concur in an opinion expressed by M. Saint-Saëns in his preface to the book, that Gounod was the first who 'attempted to do in France what Mozart had so happily accomplished in Austria—an opera that should be at the same time vocal and instrumental, melodic and symphonic'; that he strove to reach truth, earnestness, and intensity in musical expression and style, proving in that respect far ahead of his French contemporaries. How meritorious, indeed, his persevering attempts were in such times and among such surroundings is made clear owing to the method adopted by the authors of extensively quoting from contemporary reviews of Gounod's greater works. These quotations suffice to give a vivid picture of what musical life and opinion were in France during the 'fifties and 'sixties, i.e., at the time of Gounod's most strenuous efforts, and of his writing 'Faust,' 'La Reine de Saba,' 'Mireille,' 'Roméo et Juliette.' Then reigned, unchallenged, Adolphe Adam, Meyerbeer, Halévy, and many others whose very names are now forgotten. Neither Berlioz's music, nor the roads that it opened, nor his own appeals in favour of some of the higher forms of musical art, attracted any notice to speak of. Little attention was paid to the classics. The message of Beethoven's last masterpieces remained thoroughly ignored, and the public very little enlightened by word or by deed: the leading critics often revelled in pouring abuse upon the 'last manner' of Beethoven, as well as upon the works of Schumann, Wagner or Mendelssohn. For instance, when Gounod's 'La Reine de Saba' appeared (1862), Scudo, the critic of the influential and dignified *Revue des Deux-Mondes*, wrote, 'The composer deserves even greater blame if his opera is the outcome of a system, the work of an imitator of Mr. Wagner, of Robert Schumann, of the infirmities of Beethoven's genius. We know that the ingenious but weak spirit of Mr. Gounod is unfortunate enough to admire certain corrupt parts of Beethoven's last Quartettes. From that tainted spring have issued all the bad musicians of modern

Germany, be they Liszt, Wagner, Schumann, or even, on account of certain equivocal things in his style, Mendelssohn.'

Who should wonder that, such being the case, pleas in favour of outraged melody, purity of style, and sense of beauty should have been made on the occasion of every new work by Gounod, and that the composer should have been treated exactly in the same way as other innovators both of older and of more recent times? In truth, France, which during fifty years has made such incredible progress in musical matters and musical creations, is bound greatly to honour the memories of the few who, reacting against tendencies so nefarious, are to be deemed among the originators of her modern progress. The question of Gounod's actual importance as an innovator, untouched in the book under notice, has not yet been seriously studied, and might well form the theme of a properly critical work. A few years ago, when the French critical mind was temporarily almost swept away in the great Wagnerian current—excessive, but beneficent in more respects than one—many strange and unjust things were said of Gounod. Formerly abused as a follower of Wagner, the composer fared even worse in the hands of the ultra-Wagnerians, who treated his art as they were wont to treat the art of Ambroise Thomas, Meyerbeer, or Halévy. He still has a few relentless opponents in France; but the majority of critics, though far from adopting towards him the popular attitude of wholesale worship, agree to acknowledge his merits as a creator. He undoubtedly has many defects and great ones, the chief of which are his insipid sentimentality and his inability to discard certain trite formulae, certain trivialities, some of which assuredly were natural to him, whilst others resulted from surrounding influences. But on the other side he is remarkable for many intrinsic qualities, proving him to be both an inventor and an artist of taste and feeling. Even if his works include a great deal that is worthless, or even bad, musical art has become richer owing to them. And they contain music that may appeal even to admirers of Moussorgsky, Debussy, and Ravel. His influence on artists like Lalo, Saint-Saëns, —even, perhaps, though to a limited extent, on César Franck,—on lesser musicians like Bizet and Delibes, on M. Massenet, and through them all on the younger generation is easily discernible, and will certainly be studied some day.

It remains to say that Messrs. Prod'homme and Dandelot's book has some appropriate illustrations, and that the complete* catalogue of Gounod's works placed at the end is likely to prove a surprise to many readers.

* We note the omission of the very popular song, 'There is a green hill far away.'—[Ed. M.T.]

In response to inquiries received as to the genuineness of the music described by Mr. Frederick Corder in his article in our last number on 'An Epoch-making Composer,' we have to state that the work criticised is published by Messrs. Breitkopf & Härtel.

* In his remarkable book on Beethoven, M. Vincent d'Indy has just attempted to show—and succeeded in showing—through incontrovertible documents that 'romantic biographers, stricken to excess with the passion of woe,' have perverted more than one fact of the master's life.

With
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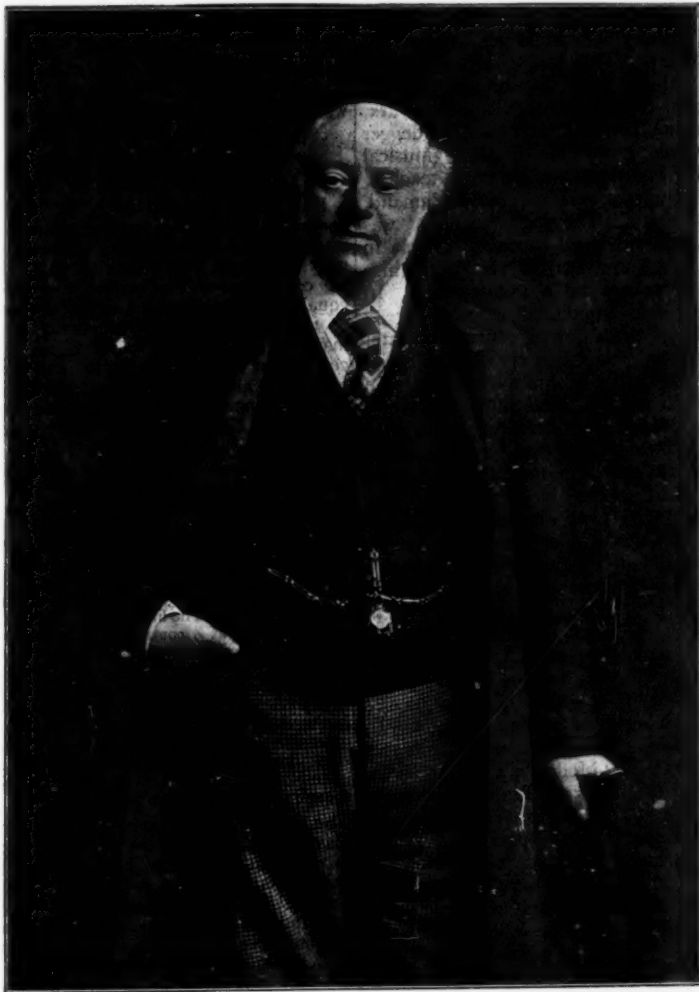
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ALBERTO RANDEGGER,

Born April 13, 1832 ; Died December 18, 1911.

With much regret we have to record that Mr. Alberto Randegger died at his residence, Nottingham Place, London, W., on Monday morning, December 18. As we gave, in our

amateur musician. In his early childhood Alberto displayed no special talent for music, but when he was about thirteen years of age, his slumbering faculties awoke. He then studied the



for October, 1899, a full sketch of the late musician's career, we need now only refer to its leading events. We reproduce (by the kind permission of Messrs. Elliott & Fry) the portrait of Alberto Randegger as we gave with the above article. Alberto Randegger was born at Trieste, on April 13, 1832. His father was a schoolmaster, and his mother, who claimed Tuscan parentage, was an

pianoforte under several teachers in turn, and he became a pupil of Luigi Ricci, of Trieste, in composition. In 1850 he made the acquaintance of Verdi, and by the time he was nineteen he had composed several Masses for the church and ballets for the opera. During 1852-54 he conducted the opera at Fiume, Zara, Sinigaglia, Brescia and Venice. A tragic opera, 'Bianca Capello,' was one

of the fruits of this period. This work was performed at Brescia and Trieste. Then he was engaged to conduct a season of Italian opera in New York, but, as cholera broke out there, the project was abandoned and he went to Paris instead, and stayed with his eldest brother, who suggested a visit to London. Randegger made the journey, and it says much for the fascination of the great metropolis that from that time until his death he resided here. An introduction to Costa helped him to get experience of musical matters in England. He took lessons in composition from Bernhard Molique, who was then in London, and in 1853 he conducted a series of Opera Buffa performances at St. James's Theatre. This led to other engagements, one of which was the organistship of St. Paul's Church, Avenue Road, Regent's Park, a position he retained for eleven years. Randegger was now *persona grata* in English musical circles, and his services as singing teacher, conductor, and composer were in constant demand. In 1864, his operetta 'The rival beauties' was performed at Leeds with great success. It was in this work that Mr. (now Dr.) W. H. Cummings made his first appearance on a public stage. In 1868 Randegger was appointed a professor of singing at the Royal Academy of Music, and later he was engaged in this capacity at the Royal College. He held both posts until his death. In 1873, his dramatic cantata 'Fridolin' (the libretto of which is by Madame Rudersdorff, then well-known as a singer) was produced at the Birmingham Festival, and in 1880 he conducted a Carl Rosa Company season of opera in English at Her Majesty's Theatre. In 1881, on the resignation of Sir Julius Benedict, Randegger became conductor of the Norwich Musical Festival, and he held this important post until his retirement in 1905. From 1889 until 1898 he conducted grand opera at Drury Lane and Covent Garden, under the régime of Sir Augustus Harris. He was also conductor of the Queen's Hall Choral Society for two seasons (1895-97) and of the Queen's Hall Orchestra at a series of Sunday concerts. In addition to the works already named, Randegger composed a vocal scene, 'Medea'; a soprano solo, 'Saffo'; a setting of the 150th Psalm (written for the Boston (U.S.A.) Musical Festival), 1872; and a scena for Mr. Edward Lloyd (performed at the Philharmonic Society, June 9, 1887). Many of his smaller compositions, songs, &c., have become very popular, but he is best known to vocalists all over the world by his famous Primer on Singing (in Novello's Primer Series), which has had an extraordinary sale. Then as a teacher of repertoire solo-singing his reputation drew gifted pupils from far and near. He had carefully studied the traditional interpretation of the great oratorio singers, and was therefore able to impart invaluable instruction to the coming generation of artists. During late years much of his time was given up to the editing of a series of classic songs, and he was thus able to hand down—so far as is possible by printed directions—the fruits of his almost unrivalled experience.

Randegger had many social qualities that endeared him to a great number of devoted friends. There was a full measure of the milk of human kindness in his nature. Although not an Englishman by birth, no one of his contemporaries was more assiduous than he in supporting British music. He was an outspoken critic, but his judgment always had a sound basis that carried conviction. His influence, direct and indirect, in forming the style and guiding the temperament of English-speaking singers was very great.

A memorial service, which was attended by many musicians and other friends of the deceased, was conducted by Canon Sheppard, D.D. (Subdean of the Chapels Royal), at Marylebone Church on December 21. The remains of the deceased were cremated at Golders Green.

Occasional Notes.

In a letter we print on p. 33, Dr. E. W. Naylor comments upon the recent discussion of the metronome rate of the Trio in Beethoven's Choral Symphony about which we wrote last month (p. 783). He says he has no confidence in the revised metronome rate (minimum equal M. 116), and he argues that the movement should be taken faster but not nearly at the rate formerly marked, namely, semibreve equal M. 116. In this connection it is interesting to note that the students of the Royal College of Music gave, on December 12, a performance of the whole Symphony under Sir Charles Stanford. *The Times* in its criticism says:

The concert which the students of the Royal College of Music gave in their Concert Hall last night was designed to complete the task begun by Sir C. V. Stanford in his recent letters to *The Times* of correcting the errors which have crept into the score of Beethoven's ninth Symphony by giving a practical demonstration of the right way of playing it.

Special interest naturally centred upon the Scherzo and Trio with which the letters were principally concerned, and it was played last night several points were indicated with perfect clearness. The first was that the Trio gains immensely in beauty and as a contrast to what has preceded it by the slower time, and its second theme played by the violoncello becomes extraordinarily eloquent in these conditions. In the second place, Sir Charles Stanford proved that the *stringendo* which leads up to the Trio is perfectly in place and its effect is very much heightened by sinking back to the quieter tempo; and, lastly, nobody who heard it last night could doubt, as some have doubted, that conductors have attempted to play the Trio at double its proper pace, even though possibly they have not succeeded.

The italics are our own. The argument that the playing of the movement at the assumed proper pace proves that conductors have attempted to play it at double its proper pace is a *non sequitur*. We are amongst the doubters as to whether any conductor has attempted to get the movement played minim = M. 23 or semibreve = M. 116. Can any of our readers recall such an unforgettable experience?

In the *Western Mail* for December 8, a proposition to establish a National College of Music for Wales was explained and discussed by Mr. Harry Evans and Mr. Tom Evans. The idea of thus catering for the musical needs of Wales is not a new one, but the difficulty of providing ways and means has, so far, been a fatal obstacle to realisation. It is, however, claimed that the new project is a practicable one under which 'no one is asked to subscribe a penny—not at first, at any rate.' This discovery of a philosopher's stone is interesting, startling and novel. The promoters first

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point out that it is generally known [not so well as it should be, we should say] that several 'unsatisfactory' examining bodies have reaped a rich harvest in Wales by issuing certificates which are, from the point of view of a guarantee of merit, 'perfectly worthless.' Then follows a caustic statement that the most important part of these examinations, so far as some of the examining bodies are concerned, is the payment of a fee. It is calculated that during the last twenty years many thousands of pounds have been in this way paid by Welsh parents. It is suggested that a strong examining board—consisting of all the leading Welsh musicians—should be formed in Wales, and that experts outside the board should be engaged as examiners. All the fees received from candidates, less necessary expenses, would be kept for the establishment of a Welsh College of Music. It is stated that the scheme is not intended to supplant the established and recognised examining bodies.

It is certain that some scheme for the musical salvation of Wales is long overdue. The race is notoriously gifted musically, yet it lags behind in the march of progress. The Eisteddfod is almost the sole objective of the people. This is not their fault, for the simple reason that there is practically no other vent for their inward musical fire. They suffer from an insularity all the more insidious because it is so unconscious. Therefore the friends of Wales must welcome any national scheme designed to widen the musical outlook of the nation. Whether the bold proposal described above is likely to effect this object remains to be seen. It involves a self-denying ordinance on the part of Welsh musicians, but we have no doubt their patriotism will rise to the occasion. An adjustment of relations with the established and recognised examining bodies may cause some difficulty. But after all, the cause of progress is the greatest consideration.

In our correspondence columns recently we have printed some letters on the pregnant topic of vocal physiology. We have ventured into this domain with some trepidation, remembering that a mere whisper will sometimes bring down an avalanche. We hope our correspondents, and especially many others who have not yet written, will take it as a compliment that we duly note the curious, and to editors embarrassing, literary facility that comes of a study of the phenomena connected with voice-production. Discussions on this topic have raged in musical journals and elsewhere for a generation or two, and yet apparently the result is that we have merely ascertained our ignorance. We cannot help concluding that it would be more to the point for the voice-producers to produce the great singer and not to worry so much as to the public expression of how the thing ought to be done. Who knows or cares as to the theoretical views of the trainers of Miss Felice Lyne, the latest operatic find? No doubt these trainers—who, we understand, are Madame Marchesi and M. Daubigny—have views. But their results are the eloquent and convincing expression of their theories.

The situation is different when the methods of an unquestionably great teacher are misrepresented. Here some public explanation is due. The leading case in a fat of the 'coup de la glotte,' commonly known as the shock of the glottis, is one in point. Mr. Hermann Klein, as a pupil of the great Garcia, was fully entitled to explain what his teacher meant and what he did not mean by his famous expression. Mr. Klein's lecture is reported on p. 34.

We remind our readers that an important Vacation Conference on Musical Education will be held on January 8, 9, 10, 11, 12, at St. Paul's School, Brook Green, Hammersmith, under the auspices of the Girls' School Music Union, the Music Teachers' Association, the Home Music Study Union, and the Union of Directors of Music in Secondary Schools. Lectures will be given by Dr. Somervell, Miss Kathleen O'Dowd (on the Jaques-Dalcroze method), Mr. Stewart Macpherson, Dr. R. Vaughan Williams, Mr. Fuller Maitland, Mr. Field Hyde, and Dr. Borland. The honorary secretary is Miss Cecilia Hill, Wentworth Hall, Mill Hill. 'Speech and Voice Training' is the subject of another conference, to be held at Bedford College, York Place, on January 15, 16 and 17, and at Portman Rooms on January 18 and 19. Miss Elsie Fogerty, the Hon. Mrs. Alfred Lyttelton, Dr. Hulbert, Mr. J. A. Fuller Maitland, Dr. Lieberhammer, Madame Larkcom, Dr. Warner, Dr. John Adams, Dr. Aikin, Mr. Evelyn Howard-Jones and Mr. David Zeldenrust have promised to take part in the meetings. Information can be obtained from Miss Elsie Fogerty, 29, Queensberry Place, S.W.

THE NOVELLO CENTENARY.

COMMEMORATION BANQUET AT DE KEYSER'S HOTEL,
ON WEDNESDAY, DECEMBER 6, 1911.

In commemoration of the Centenary of the establishment of the Firm of Novello & Co. a public banquet, organized by a committee including nearly all the leading musicians of the country, was given to the Directors at De Keyser's Hotel, Victoria Embankment on December 6. The following were among those who signed the address given on page 27:—

The Rt. Hon. Lord Strathcona and Mount Royal, G.C.M.G., G.C.V.O., The Rt. Hon. the Earl of Pembroke and Montgomery, G.C.V.O., The Rt. Hon. Lord Arthur Hill, The Rt. Hon. Sir T. Vezey Strong, K.C.V.O., The Rt. Hon. the Earl of Plymouth, C.B., The Rt. Hon. the Earl of Clonmell; and others associated with the event were:

Mr. A. Akeroyd, Dr. and Mrs. Alcock, Mr. A. B. Allen, Mr. H. P. Allen, Mr. C. J. Ash, Mr. W. H. Ash, Mr. Ivor A. Atkins, Miss G. Attenborough, Mr. and Mrs. Claude Aveling, Mr. and Mrs. Herbert Baggallay, Mr. Henry G. Bailey, Dr. E. C. Bairstow, Mr. Percy Baker, Col. Balfour, Mr. H. L. Balfour, Mr. G. E. Bambridge, Professor Granville Bantock, Mr. John Barker, Mr. J. F. Barnett, Mr. and Mrs. Crouch Butcher, Captain Beaumont, Mr. Wilfred Bendall, Dr. G. J. Bennett, Mr. Lionel Benson, Francesco Berger, Mr. Oscar Beringer, Sir William E. Bigge, Mr. Lionel Bingham, Mr. George V. Birch and Miss Elaine V. Birch, Mr. Henry R. Bird and Miss Ethel H. Bird, Mr. A. L. Birnstingl, Mr. C. K. Blackett, Mr. William J. Boosey, Mr. C. K. Blackett, Dr. and Mrs. J. E. Borland, Mr. Arthur E. Bosworth, Mr. J. Boyton, M.P., Dr. A. Herbert Brewer, Sir F. Bridge, C.V.O., and Miss Bridge, Prof. Joseph Bridge, Sir Thomas Brooke-Hitching, Mr. and Mrs. Henry W. Brooke, Mr. Charles H. A. Brooke, Mr. Harold L. Brooke, Miss Dorothy Brooke, Miss Muriel Brooke, Miss Eva M. C. Brooke, Mr. Nichol Brown, Mr. A. Burnett Brown, Mr. and Mrs. F. M. Bryant, Mr. E. Bryant, Mr. F. Bryant, Mr. G. Burgess, Mr. J. J. Ernest Butler, Mr. W. Butler, Mr. Herbert Bunning, Mr. T. R. Busby, Sir Vincent P. Caillard, Sir Francis J. Campbell, Mr. Guy Campbell, Dr. Carroll, Captain A. G. Chamier, Miss Chaplin, Mr. and Mrs. Henry R. Clayton, Mr. Montague H. Clayton, Sir Ernest Clarke, Mr. Frederic Cliffe, Mr. John Coates, Mr. John C. Collard, Mr. Avalon Collard, Mr. Edgar T. Cook, Mr. and Mrs. Walter W. Cobbett, Alderman and Mrs. Ernest Cooper, Sir Frederic H. Cowen, Mr. and Mrs. Oliver E. Fleet Cobb, Mr. Frederick Corder, Dr. H. Coward, Sir Homewood Crawford and Lady Crawford, Mr. Septimus Croft, Mr. T. C. D. Crews, Dr. W. H. Cummings, Rev. Dr. Davies, Mr. F. A. W. Docker, Professor Sir James Dewar, Mr. C. J. Dale, Mr. Ben Davies, Rev. T. H. Davis, Mr. Munro Davison, Mr. T. F. Dunhill, Sir Alfred East, Mr. Clifford B. Edgar, Sir Edward Elgar, Mr. Alfred J. Eyre, Mr. H. C. Embleton, Mr. Arthur Fagge, Mr. J. Mead Falkner, Dr. Eaton Fanning, Rev. E. H. Fellowes, Mr. T. C. Fenwick, Mr. Frederick Fisher, Col. Alexander Finlay, Mr. Myles Birket Foster, Sir George Frampton and Lady Frampton, Mr. Charles Fry, Mr. T. Charlton Fry, Mr. W. P. Fuller, Mr. W. Johnson Galloway, Rev. F. W. Galpin, Mr. Charles Gardiner, Mr. Robert S. K. Gardiner, Mr. Alfred R. Gaul, Mr. Edward German, Mr. and Mrs. Allen Gill, Mr. and Mrs. George Gill, Mr. and Mrs. Ludovic Goetz (Miss Muriel Foster), Mr. Alfred Gibson, Mr. Frank W. Gibson and Mrs. Eugenie Joachim Gibson, Mr. E. Goodman, Dr. Dundas Grant, Mr. Ernest Gye, Rev. F. A. Hamilton-Gell, Mr. F. W. Hancock and Miss Hancock, Dr. H. A. Harding

Dr. and Mrs. Charles A. E. Harris, Mr. Robert Hart, Mr. Stanley Hawley, Dr. R. Cecil Haxelhurst, Mr. G. C. Heard, Mr. W. C. Herring, Mr. John Hedley, Mr. Welton Hickin, Mr. Arthur F. Hill (Master of the Musicians' Company), Rev. Precentor J. R. Hine-Haycock, Mr. Arthur Hinton, Mr. Theodore Holland, Hon. Alexander Nelson-Hood, Mr. and Mrs. Walter Howard, Mr. Alfred Hollins, Mr. A.C. Hunter, Dr. G. F. Huntley, Dr. F. Iliffe, Mr. J. M. Ivimey, Mr. Joseph Ivimey, Mr. F. H. Iles, Mr. H. Jeffries, Col. J. R. J. Jocelyn, Mr. Albert Bruce Joy, Miss Oswyn Jones, Mr. E. Howard-Jones, Mr. C. Karylle, Dr. Haydn Keeton, Mr. T. Kendall, Mr. H. Kilburn, Mr. A. W. King, Mr. H. King, Mr. and Mrs. Hermann Klein, Mr. Fritz Kreisler, Sir William J. Lancaster, Mr. Henry Lancaster, Mr. Harry Lawson, Rev. H. C. de Lafontaine, Mr. F. G. Larkin, Dr. E. Markham Lee, Mr. Frederick Leeds, Mr. W. H. Leslie, Mr. T. H. Lightwood, Mr. Robin H. Logge, Mr. Harry Lewis, Mr. Alfred Littleton, Mr. and Mrs. Augustus Littleton, Mr. and Mrs. H. J. Littleton, Mr. and Mrs. Walter Littleton, Mr. and Mrs. A. J. B. Littleton, Mr. Hugh Littleton, Miss Littleton, Miss Frances Littleton, Mr. Max Lindlar, Dr. Harford Lloyd, Mr. Edward Lloyd, Mr. E. V. Loustaffe, Mr. J. B. Lott, Mr. W. L. Luttman, Sir Alexander and Lady Mackenzie, Miss Mackenzie, Sir Frederick Macmillan, Sir George and Lady Martin, Dr. Westoppe Macdonnell, Major P. A. Macmahon, Dr. C. D. Maclean, Mr. J. M. MacLulich, Mr. Charles Macpherson, Mr. John Malcolm, Mr. J. A. Matthews, Mr. and Mrs. J. H. Maunders, Mr. Tobias Matthey, Rev. J. H. Mee, Mr. J. Monk, Mr. Whitney Mockbridge, Mr. Ralph W. Mockbridge, Mr. C. H. Moody, Mr. Charles Morley, Mr. Arnold R. Mote, Mr. T. H. Mountain, Mr. Edwin J. Munt, Mr. C. Moutrie, Mr. S. Myerscough, Mr. and Mrs. Tivadar Nachez, Mr. Robert Newman, Mr. Ernest Newton, Mr. S. H. Nicholson, Professor Niecks, Mr. Edward W. Nicholls, Mr. T. Tertius Noble, Mr. Arthur O'Leary, Mr. J. E. B. Orgill, Dr. C. Charlton Palmer, Sir Walter Parratt, Bart., M.V.O., Sir Hubert Parry, Bart., C.V.O., Mr. J. R. Pakeman, Mr. and Mrs. Herbert Passmore, Mr. and Mrs. F. Pearson, Rev. Canon E. H. Pearce, Dr. Charles W. Pearce, Rev. Prebendary G. H. Perry, Mr. W. Prendergast and Miss Prendergast, Mr. Percy Pitt, Sir George Power, Mr. Frank Pownall, Mrs. Stansfeld Prior, Dr. J. Kendrick Pyne, Mr. Alberto Randegger, Dr. J. Rea, Dr. F. J. Read, Lieut. Mackenzie Rogan, M.V.O., Mus. Doc., Dr. J. Varley Roberts, Dr. Hamilton Robinson, Mr. S. H. Nicholson, Professor Niecks, Mr. Cyril Rootham, Mr. E. S. Roger, Mr. Algernon S. Rose, Mr. L. H. Rosenheim, Rev. S. J. Rowton, Mr. W. G. Rothery, Mr. C. E. Rube, Mr. C. E. Rudall, Mr. E. Harrow Ryde, Rev. Canon Edgar Sheppard, Miss Kathleen Schlesinger, Mr. J. W. Sidebotham, Dr. G. R. Sinclair, Mr. John H. Skilbeck, Col. Somerville, Dr. T. Lea Southgate, Mr. T. B. Southgate, Mr. W. Hugh Spottiswoode, Mr. W. Barclay Squire, Mr. Bruce Steane, Lady Stainer, Mr. and Mrs. J. F. R. Stainer, Dr. Edward and Mrs. Stainer, Rt. Hon. C. Stuart-Wortley, Mr. Arthur W. Speed, Mr. W. H. Speer, Mr. Charlton B. Speer, Mr. Edward Speyer, Mr. Oscar W. Street, Mr. Herbert Sullivan, Mr. W. J. Whitney Surette, Dr. E. T. Sweeting, Rev. C. R. Taylor, Dr. R. K. Terry, Professor Sanford Terry, Sir Herbert Tree, Mr. S. Coleridge-Taylor, Dr. T. H. Yorke Trotter, Sir George Truscott, Mr. Henry D. Truscott, Mr. H. T. Vane, Dr. Charles Vincent, Mr. Albert Visetti, Mr. and Mrs. R. T. Virgoe, Mr. A. H. R. Wach, Dr. Herbert Wareing, Mr. William Wallace, Mr. R. W. Walthew, Mr. F. Gilbert Webb, Lieut. Albert Williams, M.V.O., Dr. John Warriner, Mr. Fred Walker, Mr. John E. West, Mr. John Westoppe, Dr. Davan Wetton, Mr. G. Crispe Whiteley, Mr. C. Lee Williams, Mr. F. Cunningham Woods, Mr. Hugh Wyatt, Mr. Walter Yeomans.

The Right Hon. Sir T. VEZEY STRONG, K.C.V.O., late Lord Mayor of London, presided.

Grace was said by the Rev. F. A. W. HAMILTON-GELL, M.A., Mus. B., and after dinner 'Non nobis Domine' was sung by the assembled company.

THE CHAIRMAN then proposed the usual loyal toasts to The King and the Royal Family, and

Dr. T. LEA SOUTHGATE announced that he had received numerous letters and telegrams expressing the senders' regret at being unable to attend the banquet. Sir Edward Elgar, Prof. Niecks, Prof. Joseph C. Bridge, Prof. Granville Bantock, Dr. Walter Carroll, Prof. Sir Walter Parratt, Dr. Harford Lloyd, Dr. G. J. Bennett, Mr. Alderman Cooper, Sir George Truscott, Mr. Myles Birket Foster, M. M.-D. Calvoceressi (Paris), Prof. Sanford Terry (Aberdeen), and Mr. Ernest Newman were amongst those who sent messages.

Later in the evening a letter from Mr. Alberto Randegger was read. This letter has now derived a special and pathetic interest because of the lamented death of the writer on December 17. The following is the text:

5, Nottingham Place,
December 4.

MY DEAR FRIENDS ALFRED AND AUGUSTUS,

Here is what will probably be a rambling message, dictated by your old friend Randegger from his bed of sickness, where he has been lying helpless for four weeks. I wish to assure you that it is a great disappointment to me, that I am unable to be present at the

interesting celebration on Wednesday next. A century is certainly a good long time—but a hundred years has not the same significance in every case! I have been closely connected with your great House for nearly half a century. I have watched its progress, admired its splendid management, rejoiced at its success. I remember with a great deal of pleasure the splendid hospitality I enjoyed at your parents' house, when we used to call your wonderful father by two distinctive names, 'Mr. Littleton at home' and 'Mr. Littleton in the office'—you have solidly established now a magnificent monument to the Art of Music. Your publications are known all over the musical world, and are justly esteemed as the most beautiful and reliable existing! Go on and prosper for many, many years to come! This is the hearty wish of your friend who regrets he can't shake hands with you on Wednesday. Please tell some of our mutual friends the reason of otherwise inexplicable absence.

Yours very affectionately,

ALBERTO RANDEGGER.

After the letters had been read, Sir T. VEZEY STRONG said:

It is now my great privilege to propose to this distinguished company of musicians the toast of the health of the House of Novello, coupled with the name of its senior partner, Mr. Alfred Littleton (cheers), and this in connection with the hundredth anniversary of the establishment of that Firm, an event so important, so unique in music, that the lovers of music, professional and amateur alike, have eagerly seized the occasion to offer to these gentlemen, the heads of that House, their congratulations upon all that they have achieved in the long past, and their best wishes for triumphs yet to be secured. I can understand your saying, Why on earth entrust this toast to our present Chairman? Has he ever composed an oratorio? Has he ever distinguished himself upon the organ? Has he ever attracted the masses by his solo singing? I am afraid to all those natural inquiries should at once have to say unhesitatingly that I have no such qualifications. And yet that would not be strictly true, because I am a lover of music and, while not a musician in fact, I am by grace, being a member of the Musicians' Company (cheers), and that qualification,—coupled with the fact that until recently I enjoyed the great honour of holding the highest civic office in this country, and in that capacity together with my dear wife, enjoyed the privilege of joining with the guests of this evening in offering some entertainment at the Mansion House to those who came from all parts of Europe, nay, from parts beyond those borders, to celebrate with us the Congress devoted to the consideration of music—constitutes the ground of my selection. In connection with each of these events I have ventured to offer my humble tribute of profound reverence for the divine attributes of music, and for their elevating and humanising influences in the service of man. Moreover, I have made grateful confession of the sweet and sustaining influence derived from the musical services of Westminster and St. Paul's, in the solemnities of the Coronation, and my faith in the abiding character of these spiritual forces in the great world-movement now in progress towards the 'universal harmony' of which I ventured to speak as flowing from an ever-enlarging conception of Christian civilization, and the development of the peaceful arts—of which music ranks highest and best, as speaking most widely a common language and expressing most deeply the emotions of the human heart. Among the large movements indicating the trend of modern thought and higher statesmanship may well be remembered the great organization now preparing to celebrate a century of peace among English-speaking peoples, which will be completed on the anniversary of the signing of the Treaty of Ghent on Christmas Eve, 1914. Music is international, above and superior to all boundaries, it is independent of frontiers, it cares nothing for nationality, creeds nor colours. It is therefore the friend of all and a mighty and beneficent instrument in procuring and sustaining universal harmony. And that firm, or that man, or that institution that is privileged to take part in such a movement is worthy of being remembered above the mere considerations of commerce, and being welcomed as benefactors of mankind (cheers). This occasion

is the more important in that we are able to meet face to face the men who represent a great movement in the history of music. The development of music and the benefactors to whom I have referred must include the House and Partners of Novello (cheers). The history of the families of Novello and Littleton is at once typical of the growth of great enterprises by the force of great personalities, and also of the period of Britain's greatest advance in the peaceful arts and popular culture. The promotion of the musical art and all the cultural influence of popularised music owes more to the natural gifts, cultivated abilities, and the enlightened spirit of commercial enterprise of the Novellos and the Littletons than could ever be estimated—far less expressed on an occasion like this (cheers). In briefly sketching the hundred years of their existence I have only time to remark upon the rise and progress of the great musical movement with which the names of Novello and Littleton will ever be honourably identified. Whether we think of the musical talents and performances of Mr. Vincent Novello, the founder of the great House which bears his name, or of his son, Mr. Alfred Novello, or of the gifted sisters, Cecilia, Clara and Sabilla Novello, who as singers and teachers of music created love for music in the hearts of the people—or again, we think of the labours in the sphere of technical craftsmen and the practical administration of Mr. Henry Littleton, we are impressed with the thought of how magnificently those qualities have combined and co-operated in bringing about the great achievements on which it is our privilege to congratulate those noble workers and the world to-day. 'The benefactor' has been defined as the man who makes two blades of grass grow where only one was wont to grow. Here we have a race of benefactors, and a continuance of benefactions to the growth and enjoyment of music by the life and labours of the families of Novello and Littleton. From small beginnings the now world-wide operations, the reputation and the influence of the firm have been built up by painstaking attention to every detail of the methods of printing, production and distributing music in forms suited to the successive development of the musical art and the growth of the uses of music at home and abroad, at such prices—and that is not an unimportant factor in the spread of music—as to remove music from the sphere of the privileged and of the few to the happy possession of the masses of the people (cheers). Up till the time of the early labours of Vincent Novello, no cheap music was available, and there were no cheap concerts for yielding general enjoyment or encouraging the study of music. On the contrary, music was the restricted pleasure of the rich. The Antient Concerts, which remained in vogue for some dozen years after Queen Victoria came to the throne, were restricted to persons of rank and conducted under rules which did not admit to the recognised programmes of the concerts the musical productions of any composers until twenty years after their death. The rule came finally to an end in 1848, and we find from that time forward a steady and widespread movement for the aid and encouragement of the teaching of music in schools, and its general use. Truly music speaks. How it thunders in wrath or soothes in its softness! How it strengthens and ennobles! How it nerves and encourages! It steals into a sick room and sweetly whispers hope, it gives courage in the hour of battle, it touches and sustains the very heart in the time of sorrow and bereavement; in frivolous mood it creates laughter, it storms at and condemns the guilty. And even in the death chamber we realise that 'Music softer on the spirit lies than tired eyelids on tired eyes.' But higher and ever upward we trace the progress of musical culture by the performances of the sublime oratorios of Handel, Spohr and other great composers, and by the musical services of Westminster, St. Paul's and the other cathedrals and churches of the land. Music could never be thoroughly popular until it was within the reach of all. In meeting this demand, as well as in developing the taste by which the demand is created, the House of Novello occupy the proud position of national benefactors. To promote this ennobling, heaven-born art is a mission worthy of the best of us, and it is not too much to say that one spirit has dominated the many-sided activities of the House in the cause of music, and that one object has been kept steadily in view—the promoting by every means at their disposal the advancement of the musical art and popularising

its use. Not only in Great Britain, but in the Colonies, in America, and wherever the English language is spoken and music is practised and cultivated, the publications of our guests of this evening are used and appreciated for their accuracy, cheapness, and fineness of production. To all who are interested—and who are not?—in the history of British industry and British enterprise, and in the elevation of the enjoyment and the culture of the British people by and through the influence of music, the centenary celebration of the establishment of the House of Novello—and the joint achievement of the families of Novello and Littleton—must be an occasion of profound interest and warm congratulation (cheers). I have now, Ladies and Gentlemen, the honour to associate with this toast the name of Mr. Alfred H. Littleton, who, as Master of the Worshipful Company of Musicians, received me a few weeks since an honorary freeman of that ancient guild, and who has in that position, and especially in connection with the recent reception and entertainment of the International Congress of Musicians, and also as the son of his honoured father, whom it was my privilege to know, in the Firm of Novello made all lovers of music, professional and amateur, his debtor. We all wish him and his partners, and their ladies who grace our assembly to-night, health, happiness, and ever-increasing success in their lofty mission of 'freshening life's dusty road with babbling rills of song,' and as the evening of their day approaches may it be their happiness each to discover that:

'The night shall be filled with music,
And the cares which infest the day
Shall fold their tents like the Arabs,
And as silently steal away.'

(Prolonged cheers.)

The toast was drunk with great enthusiasm.

MR. ALFRED H. LITTLETON, on rising to respond, was most warmly greeted. He said:

'Now, Barabbas was a *Publisher* . . .'

Sir Vezey Strong, my Lords, Ladies and Gentlemen, you have shown in a very distinct manner that I may count on your sympathy, that I may take it for granted you will join with me in thinking that, when Lord Byron made this eminently libellous—this malicious-sounding statement, if he ever did make it—he did not mean it, it was only his fun. I do not think it is recorded that he quarrelled with his publisher, although we know that he took a great dislike to Scotch reviewers; and this, I think, goes to prove that publishers, at least, are not quarrelsome people. If I may speak of myself, I shall—if I live till next year—have served under the banner of Novello & Co. for half a century, and during all that time I remember no quarrel with a composer; a little difference of opinion occasionally, but it takes two to make a quarrel. On glancing at the life of that greatest of English composers, Handel—although apparently not blessed with the mildest of tempers—there is no sign of serious trouble between him and his publisher. On one occasion he dined at his publisher's house, and was somewhat surprised at the appearance of affluence with which he was surrounded. During dinner he remarked to his host, 'When the time comes round for another oratorio, you shall compose the music, Mr. Walsh, and I will publish it.' This reminds me of another story I heard about the same time, which, though old to me, may I hope prove new to you. There was an eccentric individual who described himself on his visiting card as an importer of wine and a composer of music. I am not sure if he was also a publisher, but a waggish friend suggested that his statement should be modified, and made to read importer of music and composer of wines. I am quite sure that none of this person's compositions are current here to-night—otherwise some of us might find ourselves in the condition of the gallant colonel of whom I heard only yesterday. The colonel was introducing his son to the regimental mess which he had just joined: 'When you stay here unusually late, you must be very careful, my boy; and when you see those two candles over there apparently changing into four candles, say nothing to nobody, but get away home as soon as you can.' 'Come along home, father, there's only one candle over there.' But, my Lords, Ladies, and Gentlemen, you are not here to count innumerable candles; your presence here proves that

you do not agree with or endorse Lord Byron's unkind remark; you are not here to support and encourage a band of robbers. You are here, in your great kindness, in recognition of certain work which has been done in the last hundred years. The really valuable part of this work was done by our predecessors, and I have so much veneration for these predecessors that I may be excused for accepting on their behalf everything you so kindly offer. In fact my thanks are due to them much more than are yours; and if you will allow me to say so, I feel that I should stand side by side with you in offering words of gratitude and admiration to those who so effectively prepared the way. These predecessors of ours—Vincent Novello, Alfred Novello, and my father, Henry Littleton—were, in every sense of the word, pioneers. It is difficult to be a pioneer in these days—the ground is covered in every direction—and it is hard enough to keep abreast of the times. Perhaps this is as well, for I tremble to think of what might be the result if we as publishers were to try to be in advance of these present times. It is better to leave this to the advanced guard of the present-day young composer who seems to wish us to believe that all music should be treated as a psychological study—that it should consist of strings of horrible discords, and that there should be a plentiful lack of that concord of sweet sounds we were taught to look for in earlier days. A hundred years ago the case was different, and Vincent Novello, when he began to publish music, searched for forgotten masterpieces and saved them from oblivion for all time. He certainly led an industrious, nay laborious, life. The amount of music he copied with his own hand would fill the shelves of a very large library. Wherever he went—to the Fitzwilliam Museum, to York Minster, or to the libraries of his friends—he was always hunting for and securing treasures. His first publication was issued in May, 1811, and consisted of two volumes of music for the Roman Catholic Church. This contains two or three Masses—settings of the 'Agnus Dei,' 'Ave Verum,' &c., many of them being composed by Novello and his friend, Sam Wesley, and the printing and other expenses were paid for out of his savings as a professional musician. His next large and important undertaking was the issue of no less than eighteen Masses by Mozart, and sixteen by Haydn. Every one of these appeared for the first time in vocal score, and ten by Mozart and nine by Haydn were thus given to the world for the first time in any form. Many of these Masses are to this day only procurable in Novello's edition. He then began to turn his attention to the works of English composers for the English Church, and gave us that magnificent edition of Purcell's services and anthems, for which we cannot be too grateful. This was soon followed by volumes of works by Boyce, Greene, Croft, Kent, Nares, Clarke-Whitfield, and others. To all of these he added a complete organ accompaniment for the first time, they having appeared previously with a figured bass only. Next came an issue of fourteen of Handel's oratorios and other similar works by Haydn, Beethoven, Cherubini, Weber, Spohr and many others. About this time he also arranged and issued for the use of organists a number of large volumes—the 'Select organ pieces,' the 'Cathedral voluntaries,' and 'Short melodies for the organ.' These three works alone amount to no less than 1,362 pages, thus giving some idea of his prolific industry. In 1829, Alfred Novello, then only nineteen years of age, undertook the duties of a music publisher, helped of course by his father as editor and in many other ways. He began business in a small parlour at 67, Frith Street, Soho, and in 1834 his business was removed to 69, Dean Street, where it remained for many years. The time was not yet ripe for the issue of cheap music as we now know it—but his ambition to take the highest position as a music publisher led him, in 1836, to acquire the copyright of Mendelssohn's 'St. Paul.' Its price when first published was 32s., but this was gradually reduced until, twenty years after, the price was 2s. only. The *Musical Times* first appeared in 1844, and the size adopted for this journal was the foundation of Novello's octavo editions. The first oratorio to appear in this size was Handel's 'Messiah,' at the price of 6s. 6d. This was quickly followed by other great works at similar low rates, which lasted till 1859, when they were practically all reduced to the popular

prices of 2s. and 1s. each. My father became connected with the House of Novello in 1841. Without any previous knowledge of music, he quickly became enthusiastic in his work, and himself described his success in connection with this work as the result of obstinate perseverance. If he thought a work worthy of publication he never counted the cost. He purchased the remainder of the copyright of Sterndale Bennett's 'May Queen' for the large sum of £2,000. He paid Gounod the record sum of £4,000 each for 'The Redemption' and 'Mors et Vita,' and whatever may be thought of 'The Redemption' in these modern times, it was an epoch-making work at that period, especially when one recalls that Gounod was author of the words as well as the music. I can well remember the libretto being described by a distinguished English clergyman as approaching the sublime. During the time that my father was sole proprietor of the business, from 1866 to 1887, he did many notable things. In 1867 he purchased the business of Ewer & Co., thus acquiring the copyright of 'Elijah,' 'Athalia,' 'Hear my prayer,' and many other important works by Mendelssohn. He removed the business to Berners Street, where it remained for forty years, and he ventured large sums of money in concert giving, and making known works which he had thought worthy of publication. One object of the first series of concerts was to introduce a lower and more reasonable pitch—the diapason normal: please note that this was in 1868. A still more important feature was the revival of Beethoven's Mass in D, and his 'Choral' Symphony, and Bach's Passion music according to St. Matthew. The revival of the Passion music was so successful that the work was given at every musical festival for many years, and many important concerts all over the country. Soon after the opening of the Royal Albert Hall, Novello & Co. were invited to give oratorio performances there, and the Passion music was again a great feature, being performed on four consecutive evenings in Holy Week in two following years. During the year 1873, and by arrangement with the Exhibition Commissioners, the Firm undertook a series of orchestral concerts, conducted, as were the previous series, by Joseph Barnby, and given every day from April to October—that is, for six months. As a sequence to this, a series of evening concerts was organized by Novello & Co., and concerts were given every night for seven weeks; these included in each week a popular night, a choral night, an oratorio night, a classical night, an English night, and a Wagner night. 'Fancy a Wagner night in 1874!' was the remark of a distinguished musical critic a few days ago. These concerts necessitated the formation of two large choirs, and the permanent engagement of a full orchestra with a military band thrown in occasionally. It may perhaps be claimed that all this work, in addition to that of a few other devoted pioneers, did a great deal to help in forming the taste which has called forth promenade concerts as we now have them, and the number of symphony concerts and symphony orchestras which appear to have become absolute necessities. And now, my Lords, Ladies and Gentlemen, how am I to approach the prose of the present day? I yield to none of you in my admiration of predecessors, but how am I to presume to accept the flattering things said of myself and my fellow workers of the present generation? To reply adequately and to thank our distinguished Chairman for the many too kind things he has said about me, I should have to be as Mrs. Malaprop says 'like Cerberus, three gentlemen at once.' As regards my position in the House of Novello & Co., I can only attempt to show my gratitude by trying to follow in the footsteps of those who so ably led the way. I am very proud of having been able to be of some use in connection with the International Congress to the success of which our Chairman, Sir Vezey Strong, so kindly and so largely contributed. I also look back with much pride to my year of office as Master of the Worshipful Company of Musicians. I am truly overwhelmed by the kindness you have shown us to-night. I can never thank you sufficiently for the very great honour, the absolutely unique honour and compliment you have thought fit to pay us all to-night. I should like to thank every one of you individually for coming here to-night, but that would take too much of your time; but I must ask permission to thank my friend, Dr. Southgate, who is the

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person who first conceived the idea, who is the only begetter of this magnificent testimony to and recognition of the humble efforts of Novello & Co. in the cause of music. I thank him most sincerely, most deeply. For this splendid, this gorgeous, address our Chairman has presented to us in all your names, I cannot express my thanks in words; all I can do is to say that my heart is large enough to appreciate and value your extreme goodness, and that it will remain in my memory as long as memory lasts. My children will remember this day, and they will teach their children to remember this day as the most notable and glorious day in all the annals of the House of Novello.

The Alexandra Part Singers here gave an excellent performance of 'Feasting, I watch' (Elgar).

Sir ERNEST CLARKE, in proposing the toast of 'The Music Schools,' said :

The honourable duty has been allotted to me of composing the first of the many variations that are to follow of the theme offered by Sir Vezey Strong for the acceptance of this great gathering. My own qualifications in connection with music are of the negative character indicated by our Chairman, though I lack the poetic insight and charm of oratory of the proposer of the toast of the evening. My task to-night is to invite your attention to the great services that the Firm which we are delighted to honour have rendered to the music schools of this country. As to the value of such services, I think there can be but one opinion. 'The Music Schools' is a comprehensive term, and with the large number of toasts and musical interludes on this evening's programme, time would fail me to mention more than the schools in the Metropolis. The Royal Academy of Music, the earliest in point of date, is this evening most worthily represented by its Principal, and the Royal College of Music by its Director. Both are men most eminent in their profession as teachers and composers. We are holding this centenary celebration within a few yards of what has become the largest school of music in the world, with many hundreds of professional pupils seriously studying the art; and the Guildhall School of Music is represented by its late Principal, our erudite friend Dr. Cummings, as well as by Mr. J. R. Pakeman, the Chairman of the Committee of the City Corporation that controls it. Further we have amongst us Sir Frederick Bridge, who, among his other manifold activities, is Chairman of the Board of the Trinity College of Music. As you will agree with Polonius that tediousness is but outward flourish and brevity is the soul of wit, and as time is precious, I will only ask you to drink with cordiality the toast of 'The Music Schools.'

Sir ALEXANDER MACKENZIE, Mus. D. (Principal of the Royal Academy of Music), in responding said :

Feasting, I have been watching Sir Ernest Clarke, who has proved how great efficiency may be combined with utmost brevity, and my contribution to the general pean must also be offered in the shape of a highly concentrated tabloid, instead of the more liberal and generous measure of appreciation which I would dearly have liked to pour forth. That the Music Schools are very deeply indebted to the great Firm of Novello is too obvious a fact to require any elaborate explanation from me. Our best devised educational schemes and endeavours could hardly have been carried out, our progress must naturally and necessarily have been very much slower, if not quite impossible, without those magnificent facilities which have placed the works of the past and present masters in music within easy reach of every student, professor and lover of the art (hear, hear). Our advantages and powers—unfortunately too limited powers—for really effective work, have been immensely increased and aided by that glorious spirit of enterprise which has so materially benefited the cause of musical education in England (hear, hear). But, in addition to all that, I would like to point out the one particular bounty or boon which cannot be bought at any price, be it ever so cheap, and that is the habitual, personal interest and the helpful sympathy which have invariably been shown to the schools of music by the eminent Firm whose members are our guests to-night. Any reasonable request—and I have made not a few in my time, I must confess—has always been most willingly and favourably

considered, and as generously met and granted (cheers). I speak of course for the Royal Academy of Music, but perhaps my learned brother, who is to follow me, may be moved to tell you that his experience differs in no way from my own (hear, hear). And here my portion of a very pleasant duty ought to end, but I feel impelled, in spite of the guillotine, or the statute of limitations—(laughter)—to strike just one personal note. It shall be of the shortest and most staccato kind. The presence of a little piece of mine on the programme to-night drives a certain fact very forcibly home to me. The piece in question happens to be either the very first or the second—I forget which—of my most valuable MSS. which I have ever had the privilege of seeing in print above the name of Novello. And you will pardon me for saying so, but it is a source of great gratification and pleasure to me to see that the 'Franklyn's Dogge' is still vigorously leaping over the stile after a period of just upon thirty-five years. Now, I have always considered it a lucky dog, because it was indirectly one of the means of introducing me, a very few years afterwards, to those whose intimacy I rejoice to say I have enjoyed ever since. Mr. Alfred Littleton may correct me if he can when I say—it sounds rather equivocal and ambiguous—that that 'dog's life' synchronises fairly well with the length of our mutual friendship. I am delighted to have this very brief opportunity of acknowledging the very generous assistance I have always received from the first in my public life as a musician, accompanied as it has been by the amicable attachment which I think I may still be permitted to enjoy, after all these years, in the homes of the guests whom we are endeavouring to honour this evening (cheers).

Sir HUBERT PARRY, Bart., C.V.O. (Director of the Royal College of Music), also responded :

He referred to the time-limit for speeches, and said that he would endeavour to give a summary or a synopsis of what he would have said if circumstances had been more favourable. There were two ways of conducting business—one was to go in for quick but temporary returns, the other for slow and continuous ones. The kind of business associated with quick returns was generally supposed to be the purveying of shoddy and flimsy articles; while that associated with slow and continuous returns meant dealing in well-made, genuine things. Now, the crafty ones had a way of making shoddy look like the real thing; and the reason why such craft succeeded was because people as a rule did not trouble to develop sufficient intelligence to be able to distinguish between what was good and what was bad. It was not likely that the big public would be able to distinguish good from bad in music, because it laboured under the peculiar drawback that so many people fancied it was unworthy of serious consideration; hence music offered exceptional opportunities for accumulating enormous profits very quickly by gulling the public. They often heard what huge fortunes were made by people who courted the mob, but the things that were made for the mob were not the things that lasted. The temptation to make rapid profits was great, and many specious arguments were used to justify it. So much the more admirable therefore were the persistency and determination to give the public the things they did not know they wanted until they developed some understanding (hear, hear). The people who devoted themselves to giving the public not shoddy, but the genuine things which would elevate them, do them good, make them happy and enjoy life, stood in the position of disinterested public benefactors (hear, hear). The Firm of Novello had persistently been disinterested public benefactors in this sense for a hundred years (cheers). It was always a joy to see a generous policy rewarded with success and recognition. Recognition they had amply demonstrated that evening by this great assembly; and by the dinner, which, no doubt, those people who proclaimed that good music was not a profitable business would suppose to be the first square meal the Firm had enjoyed for a hundred years (laughter). The courage and persistency with which the Firm had stuck to such honourable objects for all that time could not have attained complete success if they had not been seconded by and also themselves seconded the great educational musical institutions, whose business it was to enable people to understand the difference between shoddy and the real thing. The Firm of Novello had shown their large-mindedness and liberal policy

in connection with the Royal College of Music. When that institution was projected the Firm responded with magnificent generosity to the invitation to contribute to the funds necessary for its foundation. They contributed several hundreds of pounds in the lump, and ever since had continued to support the College every year by liberal subscriptions. And they had assuredly done more than that. As Sir Alexander had said, the Firm had helped towards the object so universally desired—the making of education enjoyable—by beautiful books and fine music beautifully printed at most wonderfully cheap prices (cheers). Educational institutions owed an immense debt of gratitude to the Firm, and they were now all pulling together in one comprehensive scheme of what the Germans called 'enveloping tactics,' for they were combined, as it were, in a joyful brotherhood in which the Firm supplied the means of war, and the schools conducted the operations to win the public to the cause of good music. Therefore he could say without hesitation that the principal schools most heartily endorsed this recognition of the work of the Firm of Novello and the compliment to Mr. Alfred Littleton and the rest of them. He hoped their work together would continue for several more centuries until they roused the British public to a sense of the real importance of music in the scheme of things, and perhaps succeeded in placing the English nation in the forefront of the musical nations of the world (loud cheers).

Dr. W. H. CUMMINGS, late Principal of the Guildhall School of Music, proposed the toast, 'The Art of Music Printing in England.' He said:

Thirty-four years ago the great Caxton Exhibition was held, the music exhibits were supervised by a committee of ten, and of that committee there are only two survivors, Mr. Alfred Littleton and myself. To that exhibition Mr. Littleton contributed a copy of the first example of music printing in this country, Higden's Polychronicon, the work of Wynkyn de Worde, issued in 1495. The music in the book was printed not from type but from various pieces of metal utilized for the purpose; Wynkyn de Worde also produced, by double printing, a book of songs which would compare favourably with any foreign production of that time. We then had, in 1550, a beautiful specimen of double printing, lines red and notes black, in Marbeck's Psalter. This, of course, was type; then reference can be made to Dowland's Micrologues of 1609, printed from wood block; shortly after, in 1611, music was printed from copper-plate engraving, which was avowedly made to imitate writing—you are aware that the first printers, Gutterburg and Caxton, also endeavoured, in their books, to produce a resemblance to script. Music from stamped plates was introduced by Walsh about 1710. The first attempt at cheap music was made in 1776 by Fougé, a Finlander, who patented a method of type production that received the approbation of the Society of Arts, which passed a resolution expressing the opinion that it was quite perfect in method and surpassed all previous productions. I may pass over the excellent work done by Clowes and Cooper, and come to the initial publications of Vincent Novello. These were confined to music for the Roman Church, but in 1828 he turned his attention to the anthems and services of Purcell, and it may be well to remember that in his zealous enthusiasm he went to York Minster and copied five anthems by Purcell, which only existed there; shortly afterwards the great fire which consumed the organ and choir stalls destroyed also these originals, and but for the action of Vincent Novello we should now be regretting the irreparable loss of those works of genius. In 1829, Mr. Alfred Novello made a new improvement by issuing octavo editions which ranged in size with the *Musical Times*, and it is pleasant to remember that the recent issue by the House of Novello of the Purcell Society's publications gives evidence of the highest and best art in the printing of music from stamped plates. What the future of the 'Art of music printing' will be, I am not able to say. Mr. Augustus Littleton, who will respond, is an expert, and possibly he has something to tell you. I can only hope that photography may in some way enable us to have editions of various sizes—folio and octavo—exactly alike, and avoid the necessity of composers having laboriously to correct errors in more than one print. I give you the toast, 'The Art of Music Printing in England,' coupled with the name of Mr. Augustus Littleton.

MR. AUGUSTUS LITTLETON, in responding, said:

The committee in kindly inviting me to reply to my dear old friend, Dr. Cummings, suggested that I should discontinue to you for a few minutes on the art of modern, essentially modern, music printing. Modern printed music is produced almost entirely by two processes: first, from type, one of the oldest, if not the oldest process of all, and secondly, from engraved, or rather stamped metal plates. Type music printing has been brought to its greatest perfection in England—a perfection to a very large extent due to the exertions of the late Joseph Alfred Novello, who became music-printer in 1844. These words form the concluding paragraph of a paper which my brother wrote and delivered in connection with the Music Loan Exhibition of the Worshipful Company of Musicians, held at the Fishmongers' Hall some seven years ago. I quote this paragraph because it appears to me to fill the bill, and gives you all the information you require about music printing. I could tell you many things about the way a modern printing office is worked. I could tell you how we fought and fought successfully, a printers' strike which took place in the early part of this year, but I do not intend to do so. I advised the committee when I accepted the honour of this position in the toast-list that such details would only bore you. Their reply was 'Oh, that will be all right, you speak a minute or two'—note the minute or two—'about modern music printing and then pass to a subject you like.' Sounds easy, does it not? I cannot honestly plead ignorance of the subject. My brother has told you that he has worked under the banner of the House of Novello for close on half a century; he has the advantage of me, it is true, but I have worked under it for forty years, and the greater part of that forty years has been devoted to the supervision of our printing and binding works. I think I know something about most of the publications of the Firm, and I have had a great deal to do with them from the purely mechanical side, but I am not going to enter into those details—wild horses shall not drag them from me, you would only be bored to death. If allowed by the committee I should have selected a subject of which I knew absolutely nothing, and I could then have talked about nothing for a minute or two, and all would have been well. Nothing is more musical than an entrancing subject—and one more frequently than villages. As exploited by after-dinner speakers. Shakespeare knew the value of the subject, for did he not say 'Gratiano speak yet they are an infinite deal of nothing,' and in my opinion he spoke of music very well. If any of you are really honestly interested in music printing of the present day, and you will come and see me in the purlieus of Soho—we still transact our business in those classic quarters—I will give you practical demonstration of as much modern music printing as you can possibly absorb. If you have patience with me for one minute more, I should like to add my thanks to all those who have been concerned in the function of this evening. It is indeed an honour, unique and unprecedented, and I must express my deep and sincere thanks for all the kind things which have this evening been said about the House of Novello (loud applause).

The Rev. G. H. PERRY, M.A. (Prebendary of St. Paul's Cathedral), in proposing the toast of 'Music in our Cathedrals and Churches,' said: Looking back a hundred years upon the music in our cathedrals and churches, as far as the House of Novello is concerned, there was any record of it, they found that things were hardly in a satisfactory condition. In the cathedrals very little printed music was available, and the people sang from written parts. But memorable and also made remarkable changes had taken place—changes almost entirely due to the enterprise of the House that were honouring that night. They now had simple anthems for services in the parish churches, and his only complaint against the House was that by publishing the 'Hallelujah Chorus' for three halfpence, they had encouraged choirs whose capacities were hardly equal to the task of attempting that magnificent composition. Certainly for the cathedrals a great deal had been done, and he referred to the service held in St. Paul's Cathedral on the previous evening, when Sir George Martin's setting of the De Profundis and Spohr's 'Last Judgment' had been sung, and to the annual performance of the Passion Music at St. Paul's. It gave him the greatest pleasure to associate with the toast the name of Sir George Martin.

SIR GEORGE MARTIN, in the toast,

He said that the gathering of the subject into five minutes, like to say that they had a cathedral music story short, volumes, which Novello's Firm had been recording, and he was proud to be associated with the toast.

DR. HARRISON, of the Royal College of Music, said: 'Our Choral Music'—He remarked that the choral music of the present day was not so much to be feared as it was once, and that it was a great deal to be feared.

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SIR GEORGE MARTIN, M.V.O., Mus. Doc., responded to the toast :

He said that he could not imagine at that late hour that the gathering desired him to talk much about cathedral music. The subject was a large one, and could not be compressed into five minutes ; so, instead of dealing with that, he would like to say a few words about the House of Novello, and all that they had done for cathedral music. In the early days cathedral music was all copied by hand, and, to make a long story short, later there were published large expensive folio volumes, which nobody could afford to buy except the rich. Novello's Firm, however, had given them a small quarto, a neat, beautifully printed copy—a copy that did equally well for treble, alto, tenor and bass, and which an organist could play from. The price was so extraordinarily cheap that the smallest boy in the choir could afford to buy a copy for himself if he wanted it. That was a great achievement. It reminded him of what the penny post did when it first came out, while it also seemed that the House of Novello had done for music and for musicians as much as shorthand had done for commerce. He only wished the head of that House of Novello had been recognised as the inventor of shorthand and been recognised (hear, hear). He concluded by saying he was proud to think that all the heads of that great House were among his most cherished friends (cheers).

DR. HARRY A. HARDING (Honorary Secretary of the Royal College of Organists) submitted the toast 'Our Choral Societies and Orchestras.'

He remarked that the subject of the toast was one which could command their sympathy as being exceptionally pertinent and applicable to the present occasion. If they looked back over the last hundred years, it would be seen that in some directions less progress had been made than could be desired, but in regard to choral music there had indisputably been a remarkable advance. He thought it was not too much to say that the great mass of music-lovers would never have learned to appreciate the works of the great masters had it not been for the choral Societies. He was glad to think of what his brother organists were doing in that direction. In this respect the organist was the musical salvation of many of our country towns and villages. As a class they were very inadequately paid for their services—for their Church work especially—yet they gave their time freely to the cultivation of choral music and to the preparation of recruits for our famous choral Societies, which were indeed the envy of the world. They must not forget that the foremost British composers had lately given a great stimulus to choral activities, and he would appeal to these composers, several of whom were present, to pocket their pride and give to lovers of music and members of choral Societies some really good choral works. Composers did not always get the credit for what they wrote. Dr. Harding told the story of a choirmaster at a Public School who, when conducting Purcell's 'Dido and Æneas,' asked his boys to tell him who composed the work they had been rehearsing for six weeks. Only one boy could give an answer, and he said it was 'Novello' (laughter). He thought they would all agree that the remarkable pre-eminence of choral music was very largely due to the House of Novello, not only because they brought this music within the reach of the people, but because of the good influences, influence and encouragement exercised by the personnel of the Firm (cheers). The orchestral Societies had also made wonderful strides, and were doing really splendid work. Here too a great debt was owing to Novello's, for no English firm had published so many full scores as they had.

SIR FREDERICK BRIDGE, C.V.O., Mus. Doc., said : the fact that he had the honour of conducting the best choral Society—perhaps that was a matter of opinion, but certainly it was the biggest—gave him some title to respond to the toast. He recalled the production by his distinguished predecessor, Sir Joseph Barnby, so closely connected with the Novello House, of the Passion music in the Abbey, and said from this performance it had started on a wonderful new career. He was not present ; he had come up from Manchester specially to attend, but the policeman would not let him in. He ought to have said

to that policeman : 'Well, you won't let me in now, but the day will come when you will have to let me in' (laughter and cheers). He had sung in the choir at the opening of the Crystal Palace, and there had heard Miss Clara Novello sing the National Anthem. The effect of that voice was wonderful, and when she got to the top B flat, an old man standing by remarked, with fervour, 'That's a beauty' (laughter). He rejoiced to have the opportunity of thanking the Firm which had done so much for choral music. They owed to Messrs. Novello a great deal, not only for the beauty of their productions, but for the extraordinary correctness of the parts. That remarkable accuracy was entirely due to the readers, for he knew he had often sent up pieces full of mistakes, and these had always been kindly put right. Of course, the head of the Firm was extraordinarily wise and extraordinarily obstinate—(laughter)—he could be disagreeable when he liked, but this was a rare event, and he (the speaker) could say snappy things (renewed laughter). He yielded to no one in his gratitude to the Firm for the way they turned out their work. Every choral Society in England knew the excellence of Novello's catalogue to select from, and there was no firm in this country which could better say, 'See, here, pay your money and take your choice' (cheers).

SIR FREDERIC COWEN, Mus. Doc., also replied, and said :

He was glad to see so many assembled to do honour to the Firm of Novello. With regard to orchestral Societies, he thought he was privileged to speak of them, because he had the honour of conducting, not only in London but throughout the provinces, not a few of these Societies. In the early days of the century under review there was practically nothing but the Philharmonic Society, which next year was to celebrate its Centenary, and which he had had the honour of conducting for some twelve years. In passing, he should say that Novello was one of its first founders. The progress of orchestral music, he thought, dated from the advent of the Crystal Palace Concerts ; then came the New Philharmonic and the Richter Concerts ; later, the Queen's Hall Orchestra, the London Symphony Orchestra, the New Symphony Orchestra, and others. What was so wonderful was the advance in technique that had taken place in the orchestras. It was related when Manns was conducting Strauss's 'Till Eulenspiegel' for the first time in this country, he prefaced the performance by turning round to the audience with the remark : 'Ladies and gentlemen, this is the most difficult piece that we have ever had to perform' (laughter). Nobody would think of doing that nowadays ; in fact, orchestras found it very difficult to get music which it was impossible to perform (renewed laughter). He thought the day would come before long when modern composers would write music for them that they could not play ; they were already tending that way (laughter). Having alluded to the Royal Amateur Orchestra, the Stock Exchange Orchestra, the Strolling Players, the military and public bands, he said that what he would like to see was more permanent orchestras in the provinces, with more decentralisation. He desired to express his own personal recognition and gratitude to the Firm of Novello for what they had done for English music and also, if he might say so, for himself in particular. The Firm had published a good many of his works—whether they sold or not was not the question. In conclusion, he would read a few verses by someone who would remain unknown for the moment—perhaps they were more worthy of Dr. Watts than Tennyson (laughter) :

Which is the firm that now can claim
An age so ripe and mellow,
And o'er the world is known to fame? Novello !
No household is complete without
Those books with covers yellow—
Whose enterprise brought this about? Novello !
So let us sing what I may term
A lively ritornello,
Long life to him * and to the firm—Novello !

(The above is a selection of the verses read.)

* Mr. Alfred H. Littleton.

DR. CHAS. D. MACLEAN, M.A. (formerly Precentor of Eton College), submitted the toast of 'The Music in Our Schools.' He observed that it did not deal with the music of drawing-rooms or concert-halls, but with the music in our elementary and so-called secondary schools with their six million or so pupils. The duration of Government protection of school music dated from Sir Robert Peel's Government, which laid the foundations of education in school music, and passed a rather academic resolution to the effect that every teacher in the country must attend the John Hullah classes. This was the foundation stone. Then, later, Mr. Hullah was made inspector of music in training schools. Before Hullah died, a disappointed man, in 1883, he was succeeded in his office by Sir John Stainer, who had Dr. McNaught and the late Dr. W. A. Barrett as assistants. This brought him to the topic of the moment; in these twenty years or more the musical spirit of the age had advanced by rapid strides and had taken possession of the youthful mind of England. Teachers had to look to a firm like Novello's for general guidance; they could not be left to go into an absolutely open market and choose for themselves. Novello's had a vast department of their own in school music, mainly in charge of Dr. McNaught. The Firm had established *The School Music Review* in 1892, and they had a catalogue of school music which was quite encyclopædic, ranging from Kindergarten songs to the classics. It was not too much to say that for the past twenty years school music had been mainly presided over by Novello's (applause).

DR. EATON FANING (formerly Music-master of Harrow), in acknowledging the toast said he thought it was a most appropriate one for such a gathering, for surely music in our schools had been largely founded by the organization and the publications of the great Firm whose centenary they were celebrating. He did not propose to take them back a hundred years in order to contrast past and present conditions, but no doubt for the past twenty-five years the condition of music in the schools had enormously improved. There was a better touch, better music, better appreciation of good music, and there was less trash in the schools than formerly, while there was a better taste in music springing up everywhere, together with greater facilities for instruction. John Farmer, of Harrow, Paul David, of Uppingham, Bambridge, of Marlborough, and others had upheld the cause of good music at a time when music in the Public Schools was not much thought of. In the Public Schools, again, orchestras had improved wonderfully, and many of them could do without the assistance of a pianoforte. Equally good was the progress made with music in the better type of girls' schools. Their motto should be 'Onward,' and might the Firm of Novello long continue to second the efforts of the schools by giving them the splendid editions of the works which were necessary and which were of such advantage to the schools—and also, he hoped, a source of profit to the publishers (cheers).

Sir HOMEWOOD CRAWFORD (City Solicitor), in submitting the toast of 'Music in our Colonies,' referred to the rapid strides being made with musical education in the Colonies, and to the enthusiasm and pleasure with which our Colonial brethren receive those who go out from the Mother Country. If a cable were to be sent to them that evening asking what House had enabled them to make that advance, the reply would flash back, 'Novello' (cheers). They had with them that evening a worthy Colonial who had come to do honour to the guests that evening, Dr. Charles Harriss, who had done a great deal for that advancement of music. Recently he took the Sheffield Choir round the world, and in other ways had shown the deep interest he feels in British music. Let them not forget those across the seas, and drink very heartily to the success of British music in their Colonies, coupled with the name of Dr. Harriss (cheers).

DR. CHARLES A. E. HARRISS responded, and expressed his deep appreciation of being associated with the toast of the Colonies. With reference to his having taken 224 British people round the Empire, he assured them that one outstanding feature of that experience was the reception they met with in the United States, particularly in the

Western portion. Ten years ago, when he started the Mission which, thank God! had now spread all over the world, he went to the House of Novello and said: 'Sir, I am embarking upon a scheme which I believe in ten years time will see me round the world with a big musical project, but to start a huge scheme like that I have little to depend upon. I come to you with a thousand pounds, and I want you to give me £1,500 worth of music for £1,000.' He was delighted to have that opportunity of saying that the House of Novello gave him all and more than he had asked for. The help he had received on that occasion made it possible for him in 1911 to take 224 people round the world at a cost of £60,000, most of which was found through the enthusiasm of Overseas in support of a movement for the good of the Empire. Dr. Harding mentioned that organists in England had to conduct choral Societies for very little. Ten years ago in Canada they had few choral Societies, but he knew on that day which paid an organist £1,000 a year to conduct. For his part, he thought they might well follow the traditions of Great Britain and the example of British institutions, and the conductors of Britain, which were wonderful examples of the progress of music. Those 224 people who followed him round the world were the guests in the homes of leading citizens throughout New Zealand and the whole of Union South Africa. What did it spell? Getting together for the flag, and through the medium of music becoming stronger in an Empire. He desired to say how deeply he was indebted to Sir Alexander Mackenzie, Sir Frederick Bridge, Sir Hubert Parry, and other distinguished musicians, and more especially to the House of Novello for what they had been able to do not only for the benefit of music, but also for the knitting together of the flag (cheers).

Sir WILLIAM E. BIGGE then gave the health of the Chairman, and in the name of that great gathering congratulated Sir Vezey Strong on the well-earned honour that had lately been bestowed upon him. Sir Vezey Strong's name would go down in the golden roll of History as one of the greatest Lord Mayors who had borne sway in the greatest city in the world. They had heard the Chairman's speech that night, and it must have given an enormous amount of intellectual pleasure to them all. He had been privileged to listen to the splendid speech which Sir Vezey Strong made at the banquet at the close of the International Musical Congress, and he could safely say that, in looking over the records of the past, no speech had given him such immense pleasure and admiration as that great speech which their Chairman that evening made on that occasion (cheers). He gave the toast with the utmost pleasure, and asked the company to drink it enthusiastically (applause).

THE CHAIRMAN: I am very much obliged to Sir William Bigge and to you all for having received this toast so kindly which was proposed in such felicitous terms. I can only say I am very grateful indeed to you, and to those who have organized this interesting and unique function, for allowing me to take the humble part I have in celebrating this wonderful event.

MR. J. F. R. STAINER formally proposed a hearty vote of thanks to the honorary secretaries, Dr. J. E. Borlase, Dr. E. Markham Lee, and Dr. T. Lea Southgate. The vote was carried with acclamation.

DR. T. LEA SOUTHGATE thanked the company for the vote of thanks for the work which had been done in getting the gathering together and conducting the correspondence, and said it had been most willingly and readily done. It had been proposed to read a letter written by Mendelssohn from Leipzig in 1837, and addressed to Mr. J. Alfred Novello, but time had not permitted. It would, however, appear from the reports of the proceedings. They had present that evening the grandson of that great composer, who had come to pay his tribute of respect to the Firm of Novello, and in this connection the words his grandfather wrote so long ago were of great interest (cheers).

During the evening the Alexandra Part Singers sang 'A Franklyn's Dogge' (Mackenzie) and 'The Gosling' (J. Frederick Bridge), in addition to the piece named above. No other music, except the Graces and the National Anthem, was performed.

The following acrostic in sonnet form appeared in the programme :

'HOUSE OF NOVELLO' (1811-1911).

High on the shoulders of Latona's son,
Orbed with untarnished laurels, long ago
Uprose the Pioneer, whose records show
Suffused achievements, enterprise begun.
Exemplar he, through whom our Age has won

Oblations of sweet sounds, which must bestow
Far, and far off, Art's benisons, and throw

New fervent echoes, disallowed of none.
Over the years the Heirs of that great Sire,
Valiant in mood, enlarge his splendid way,
Edging the sphere's with Music's fair array.
Long with the Singing God may they conspire,
Lifting his lyre across the world, till they
Obsessed of Song, pass Swan-like, into Day !

FLORENCE GERTRUDE ATTENBOROUGH
('Chrystabel').

AN ILLUMINATED ADDRESS,

introducing portraits of the three Founders of the House of Novello, viz., Vincent Novello, J. Alfred Novello and Henry Littleton, and of Alfred H. Littleton, the Chairman of the Directors, was presented during the evening.

The address is signed by the Chairman, the President of the committee, and the Honorary Secretaries. The names of the 240 supporters who joined the committee are also added. The following is the text :

We, the undersigned, being deeply interested in the welfare of the Art of Music in this country, desire to place on record our appreciation of the services rendered to that Art by the House of Novello.

Founded in the year 1811 by Vincent Novello, the House, during an entire century, has taken the lead in supplying the English-speaking people with music of every kind, including the works of the great masters, of the foremost British composers, and especially with Church and Choral Music, at prices within reach of the masses. It has thereby, in our opinion, contributed materially to the advancement of musical education, which has during the past hundred years been so marked a feature.

From time to time the House of Novello has also produced works of great importance, which, by fine appearance and typographical excellence, present worthy samples of the printer's art.

The Firm has, further, been closely associated with many practical musical undertakings, aiding with both counsel and financial support.

This Centenary year of the Firm has been made memorable by the fact that Mr. Alfred H. Littleton has held the Office of Master of the Ancient City Guild, 'The Worshipful Company of Musicians,' and by the Firm's valuable services to the furtherance of the International Musical Society's progress; and in the publication of the Music for the coronation of their Majesties King George and Queen Mary.

We desire to congratulate the House of Novello on its past record, and to offer our sincere wishes for its abundant prosperity in the future.

A series of lectures is now in progress at the Athenæum, Russell Hill, under the auspices of the Muswell Hill Musical Union. 'Sonata form' was the subject of the inaugural lecture by Mr. C. Egerton Lowe on November 10; the second, 'How to sing,' was given by Mr. Montague Howell on December 16. Mr. Julius Harrison has arranged to speak on Debussy on January 20.

Church and Organ Music.

THE POSITION OF THE CHURCH ORGANIST.

We have read with much interest, in the Monthly Report of the Incorporated Society of Musicians, a series of most ably written articles dealing with this question. The matter is treated exhaustively, and the melancholy conclusion arrived at is that the organist has no legal status, and that he is subject to the caprice of any new vicar or incumbent who may chance to be inducted to the living. Examples are given of cases in which the organist has invoked the aid of the law, and in each the vicar triumphs. The opinion of no less an authority than Sir Robert Phillimore only strengthens the vicar's case. To mention one particular instance, the parish church of Yeovil retained the services of one organist for a period of nearly forty years. At the end of that time the vicar, presumably a new one, instituted drastic changes, even to the extent of forbidding the organist to play voluntaries. A criminal suit brought by the vicar against the organist on his resenting these changes only resulted in the latter being condemned, with an admonition, in costs. It is of course impossible to fight against such obstacles as undoubtedly exist, unless some drastic change in ecclesiastical law be secured. The organists of the Free Churches are far more justly treated, for, as the article quotes, 'In the multitude of counsellors there is safety,' and the appointment of an organist by a committee is more likely to lead to a satisfactory understanding. We have always found it difficult to appreciate the justice of the fact that though an organist may be dismissed on the shallowest pretext by an incumbent, the latter should hold his appointment for life, except for a misdemeanour. Even then, the matter would obtain a deliberate inquiry. The organist has no such opportunity. That a change must come there can be little doubt, but there is still less doubt that the organist should strive to improve his exterior position in as many ways as possible. The study of another instrument, possibly the violin, or the cultivation of composition, would not only widen his horizon, but would probably render him less dependent upon his church appointment.

It is often urged that the organist's position gives him an advantage as a teacher in his district, but we feel sure that the really good all-round man would hold his own apart from that. There are no doubt some solid reasons for holding the office, as in the case of illness, but the often meagre stipend and the insecurity of the post go far to diminish such advantages. We said some time ago in these columns that the organist should in all ways strive to win the esteem and confidence of those under whom he works. We still urge that advice, and it is certain that tact will often do more than anything else to clear the way for those friendly relations we all desire.

If the number of young men who insist on becoming organists increases at the present rate, there may come a time when some united action will succeed in giving the organist at least a chance of speaking in his own defence, and of being impartially judged. Would not the good offices of such a body as the Royal College of Organists carry weight in such a worthy cause?

A new organ has recently been built by Messrs. Rushworth & Dreaper, of the Cathedral Organ Works, Liverpool, and erected by them in the Parish Church, Bromborough, Cheshire. It consists of three manuals and a Pedal organ, and each is well designed in its tonal scheme. The action of the manuals, pedals, and the octave-couplers is pneumatic.

A new organ has been built by Messrs. J. W. Walker & Sons for Khartoum Cathedral and, though small, presents features of some interest. The instrument is very specially constructed to withstand the extreme climate, mahogany being extensively used for the wood-work, all joints being dry. Reed stops have been purposely omitted from the specification on account of sand storms, and throughout the construction has been of as simple a design as possible. The blowing is by hydraulic power, the engine being by Messrs. Watkins & Watson, of Islington. An opportunity of hearing the instrument was afforded on November 20, when Mr. R. Goss Custard gave an interesting recital, well displaying the capabilities of Messrs. Walker's work. The following is the specification:—

GREAT ORGAN—(CC to A, 58 Notes).

1	Open Diapason	8 feet 58 pipes
2	Dulciana	8 " 58 "
3	Wald Flute	8 " 58 "
4	Principal	4 " 58 "

SWELL ORGAN—(CC to A, 58 Notes).

1	Horn Diapason (derived bass)	8 feet 46 pipes
2	Stopped Diapason	8 " 58 "
3	Flute	4 " 58 "
4	Gamba	8 " 58 "

PEDAL ORGAN—(CCC to F, 30 Notes).

1	Bourdon	16 feet 30 pipes
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COUPLERS.

1	Swell to Great.	3	Great to Pedal
2	Swell to Pedal.	4	Swell Octave.
Two composition pedals to Great Organ stops.			
Two Swell			
Double-acting pedal controlling Great to Pedal coupler.			
Pedal-board radiating and concave.			
Balanced swell pedal.			
Tracker action to manuals and pedals.			

We have received an 'explanatory preface' and some specimen pages of a new Pointed Psalter which is shortly to be published by the Rev. Walter Marshall and Mr. Seymour Pile, the vicar and organist respectively of St. Patrick's, Hove. We await the appearance of the book with great interest, and should welcome any scheme which makes for the simplification of this important part of the church service. Hitherto, we think that similar efforts have too often resulted in exchanging one difficulty for another, but from a perusal of the pages sent us there seems to be a decided gain in simplicity. We cannot quite follow the editors in their desire to encourage the congregational singing of the Psalms. We know well the heinous nature of our offence, and that we shall bring down on our offending selves the wrath of every one who thinks it possible to turn a large number of persons, too often of very doubtful musical perception, into a trained choir. But it is useless to debate the point, and we can only add that if the forthcoming volume lightens, as we believe it will, the task of choir-masters, its appearance will be welcomed. A great point in its favour is that existing chants may still be used.

SPECIAL SERVICES.

Choir festival services were held at the Halifax Place Chapel, Nottingham, on November 19, the anthems being 'God so loved the world' (Moore) and 'Sing unto God' (Handel). In the afternoon, Sterndale Bennett's 'Woman of Samaria' was given. Mr. E. M. Barber conducted, and Mr. C. E. Blyton Dobson accompanied at the organ.

On Sunday, December 10, an excellent performance of Spohr's 'Last Judgment' was given at St. Mary Abbots', Kensington, by the choir of the church. The soloists were Master Eric Bates, and Messrs. Jefferies, Acton, Ginger, Pearce, Toy, Lewis, and Burgess. Mr. Henry R. Bird was at the organ, and Mr. W. G. Ross conducted.

A special Advent musical service was held in the parish church, Shifnal, Shropshire, on Wednesday, December 13, when the Oratorio Choir sang 'Praise His awful Name' (Spohr's 'Last Judgment'); 'How lovely is Thy dwelling-place' (Brahms's 'Requiem'); and 'I praise Thee, O Lord' (Mendelssohn's 'St. Paul'). The performance was under the direction of Mr. W. Brennan Smith, organist of the church, who also played Mendelssohn's Sonata in C minor.

The cantata, 'Everyman,' by Cuthbert Nunn, was performed at St. Bede's Church, Liverpool, on December 13, under the direction of the organist, Mr. Ernest H. Smith.

ORGAN RECITALS.

- Dr. A. W. Pollitt, St. Mary's, Liverpool—Pernice Printanière, *G. M. Dethier*.
Mr. Hanforth, Sheffield Parish Church—Prelude and Fugue in A major, *J. S. Bach*.
Mr. James Tomlinson, Public Hall, Preston—Sonata in C minor, *Reubke*.
Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Lamentation, *Guilmant*.
Mr. F. E. Wilson, All Saints' Church, Forest Gate—Scherzo from fifth Sonata, *Guilmant*.
Mr. R. E. Parker, St. Saviour's, Oxtou, Birkenhead—Overture in E minor, *Morandi*.
Mr. Walter Hoyle, St. Michael's, Coventry—Prelude, *Harwood*.
Mrs. Arthur M. James, Ebenezer, Swansea—Concerto Overture in C minor, *Hollins*.
Mr. Nelson Edwards, Colne Parish Church—Sonata da Camera, *A. L. Peace*.
Mr. F. Monk, St. Peter's, Chertsey—Meditation in Cathedral, *Silas*.
Mr. A. E. Jones, Town Hall, Bolton—Marche des Mages, *Dubois*.
Dr. A. P. Alderson, Parish Church, Kingston—Fantasia 'Urbs Beata,' *Faulkes*.
Mr. Albert E. Workman, Hoylake Presbyterian Church—Fanfare, *Lemmens*.
Mr. B. Langdale, St. George's Church, Barnsley—Concerto Overture in C minor, *Hollins*.
Mr. F. C. W. Hunnibell, St. James's, Tunbridge Wells—Pastoral Sonata, *Rheinberger*.
Mr. Reginald Waddy, Emmanuel Church, Mannam, Plymouth—Air on Holsworthy Church Bells, *S. S. Watts*.
Mr. C. E. B. Dobson, Nottingham Central Mission—Sonata, *Basil Harwood*.
Mr. Frank H. Mather, St. Bartholomew's Church, Brooklyn, N.Y.—Offertoire in C minor, *J. Grison*.
Mr. H. Whalley, Peebles Parish Church—Theme (varied) in G, *W. Faulkes*.
Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 5, *Rheinberger*.
Dr. G. J. Bennett, Lincoln Cathedral—Fantasia in F minor, *Mozart*.
Mr. Herbert Hodge, St. Stephen's, Walbrook—Requiem, *Eternam, Harwood*.
Mr. S. Philip Thornley, Dysart Parish Church—Pastorale and Scherzo Symphonique, *Guilmant*.
Mr. Albert Orton, Walton Parish Church, Liverpool—Second sonata, *Mendelssohn*.

THE NEWLY-FOUND BEETHOVEN SYMPHONY.

By CHARLES MACLEAN.

Francis Bacon (wrongly called Lord Bacon, by the *profanum vulgus*) wrote: 'If a man will begin with certainties, he shall end in doubt; but if he will be content to begin with doubts, he shall end in certainties.' Within the last five months Berlin began with much certainty about a newly-found Beethoven love-letter, and Jena soon demonstrated that both publisher-editor and music-critic in that case had been hoaxed by a modern forgery (see *Musical Times* of November, 1911, page 714). Jena itself, on the other hand, has for some years past had its own discovery in the form of an early Symphony by Beethoven preceding the 'Nine,' and illustrating in an important manner the development of his genius; has exposed this matter to all manner of searching investigations, and has finally, about a month back, given the Symphony for publication with a complete confidence that it is genuine. With this juxtaposition of events, the public

may incline to be shy. 'Brent child of fire hath much fire.' As far as can be done in a short note the present remarks will state what has happened about the Symphony, and set out the evidence for its authenticity.

Fritz Stein, born 1879 at Heidelberg, is now thirty-three years old. Beginning life as a theological student, he took to music when twenty-three, as assistant to Philipp Wolfrum (1854—), the Heidelberg organist-composer, whose 'Weihnachtsmysterium' was performed in English at Hereford Festival in September, 1903 (see *Musical Times*, October, 1903, page 671). In 1906 Stein secured an independent appointment, succeeding Karl Ernst Naumann (1832-1910), who retired, as University music-director, town-organist, and local conductor, at Jena. Here he showed activity and ability. An 'Academy Concert Society,' a sort of musical club attached to the University, founded 1769, still flourishes at Jena. In the Society's music-cupboard Stein came across a set of symphony orchestra-parts, purporting (see later) to be by Beethoven. He carried this subject about with him for years, seeking a score which has not been found, and making historical researches. He compiled a score from the parts. He submitted the facts to various experts. At the London Congress of May, 1911, he read a paper and played the Symphony on the pianoforte. In the *International Musical Society's Quarterly Magazine* for October, 1911, he published a detailed article setting out all his grounds, and affirming his conviction that the Symphony was Beethoven's. This last year Messrs. Breitkopf & Härtel, of Leipzig, have acquired all the publicational rights, and have now published the Symphony in score and parts, in miniature score, in pianoforte-solo arrangement, and in pianoforte-duet arrangement. The first of these last two is by Otto Singer, of Leipzig, and the second by no less a person than the redoubtable Max Reger, of Leipzig.

The evidence for authenticity is in brief as follows: (a) Beethoven (1770-1827) was in Bonn till 1792, and then moved to Vienna. Experts say that the parts are of the close of the 18th century, and that they are probably by a non-Jena copyist, and so 'imported' into Jena. In the bulk of the parts there is an absence of any composer's name, which is not unnatural if a score accompanied them. But on the second violin part is written 'Par Louis van Beethoven,' and on the violoncello part 'Symphonie von Bethoven' (the old pronunciation, i.e., Bèthoven). These names are entered in by the same copyist who wrote the parts, and at the same time. Now, our Beethoven was an almost unknown person at that date, and it could not have been worth any person's while to make a fraudulent contemporaneous entry. The idea of mistaken entry on the part of a copyist taking parts out of a score is, almost for the same reason, essentially improbable. This about the entry on the two parts is the primary evidence; the rest is corroborative. (b) Correspondence found between one Bartholomäus Ludwig Fischenich, Bonn and Schiller's wife, then living at Jena, showing at Fischenich specifically sent for her inspection works of large dimension of the then youthful Beethoven, just about the time when the latter was moving from Bonn to Vienna. 'Grove,' by-the-by, strangely calls this lady Schiller's sister. (c) Young Christoph von Breuning, eldest son of the Bonn widow, whose house was a second home to Beethoven, matriculated at Jena on November 11, 1793, and nothing is more probable than that he helped introduce to the University club concerts the work of his friend, who was just about his own age. (d) Beethoven's 'First Symphony,' Op. 21, came out in Jena on April 2, 1800, when he was thirty years old,

and was almost his first publicly-produced orchestral work. Considering his well-known habits of preliminary exercise and study, it is almost incredible that he actually wrote no Symphony before that, and the discovery fills in this sense a historical gap. (e) A perusal of the score will show the most cursory observer that, if the work is founded on Haydn's general style, especially on Nos. 5 and 7 of the 'London' symphonies, it is also replete with idioms which occur in Beethoven's acknowledged later works. (f) On the principle of elimination one might ask, if this work is not Beethoven's, What other composer was there of the end of the 18th century who could have written it?

FRAU 'LILY' WACH.

MENDELSSOHN'S YOUNGEST DAUGHTER.

Many of our readers will be interested to learn some particulars regarding Frau Geheimrath 'Lily' Wach, the last surviving child of Felix Mendelssohn Bartholdy, who was born at Liepsic on September 19,



1845. After her father's death she lived first in Berlin with her mother, and after the death of the latter with her grandmother, Mrs. Jeanrenaud, née Souchey, at Frankfort-on-Main. There she was educated at home as a member of the French Protestant congregation, under the care of the pastor, M. Bonnet, by whom she was both confirmed and married, and who also baptised her eldest son. Like her father she was much attached to England, where, besides a married sister—the late Mrs. C. Victor Benecke—she had many friends. Her first visit to this country was in 1862, and she was here frequently. She spoke English with no less facility than French, and was intimately acquainted with the literature of both countries. On March 23, 1870, she married Professor Adolph Wach, then at Rostock, later at Tübingen, Bonn, and Leipzig.

In music her taste was classical with naturally a particular interest in, and love for, the works of her father. She had a large circle of musical friends, including the late Dr. Joseph Joachim, Mr. and Mrs. H. von Herzogenberg, and many others. At Leipzig, where Prof. Wach is a Director of the Gewandhaus Concert Society, their home was for years the scene of many musical gatherings.

Mr. Oliver E. Fleet Cobb, with whose family the late Frau Wach was on intimate terms, sends us some interesting extracts from her recent correspondence.

On January 20, 1909, writing with reference to a photograph of her father's grave, she says:

I am sending off to-day the photo—it has been taken on purpose for you last week and shows the white cross of Silesian marble with my father's name, as it is now. I think you will be able to read the names and date quite easily—Next the cross, on the left hand, is the small monument of a child's grave of eight years; my little brother Felix, who died of scarlatina in 1851 is buried there. To the right is Fanny Hensel's tombstone, *née* Mendelssohn-Bartholdy, died May 14, 1847. . . . My mother's grave is in Frankfurt-on-Main, where she died of consumption, September 25, 1853, at her mother's house.

On April 15, 1909, writing from Leipsic, she says:

I want to thank you very warmly for the lovely surprise you so kindly thought of giving me on Easter Sunday morning. It really seemed a wonder how the blooming roses, lilies and violets could have come from Sidecup, Kent, to the Goethestrasse in Leipsic, and without losing their freshness and sweet scent!!! But what pleased me even more than this miracle and mysteriously quick communication, was to feel that I had to thank my father's memory for this tribute of kindly feeling. I hope the photograph of my old face has arrived just in time to thank you for remembering me and am with kind regards to Mrs. Fleet Cobb.

Yours very sincerely, LILI WACH.

Mr. Fleet Cobb informs us that Frau Wach's last visit to England was in October, 1897, when she came over to attend the funeral of her sister, Mrs. C. V. Benecke, at Barnet.

From 1880 until her death in her sixty-sixth year, on October 15, 1910, Professor and Mrs. Adolph Wach regularly spent the summer months at 'Ried,' their chalet at Wilderswil, near Interlaken; and here she died, leaving three sons and three daughters, and was buried at Gsteig, Interlaken, on October 18, 1910.

In a letter Mr. Fleet Cobb had at the time, Mr. Felix Moscheles (Mendelssohn's godson) says, 'I shall always remember her as a lovely, ideally beautiful girl and charming woman.'

Dr. A. Mendelssohn Bartholdy, her son-in-law, writing to Mr. Fleet Cobb on November 16, 1910, says: 'In fact, her mind was in the last months almost exclusively occupied by thoughts of her English friends . . . and of the old ties between your country and her family.'

M. CAMILLE SAINT-SAËNS'S 'DÉJANIRE.'

By M.-D. CALVOCORESSI.

M. Saint-Saëns's opera, 'Déjanire,' performed at the Théâtre de l'Opéra, is, according to the composer's express assertions, to be his last. The French master, now over seventy-six years of age, whose career has been an unusually long and active one, is well entitled to rest. But he shows, in mind and body, so marvellous a briskness (one remembers that not long ago he went to Heidelberg for the Liszt centenary, and took part in the celebration concerts as a pianist) that it is yet possible he may change his mind, if only for combativeness' sake.

M. Saint-Saëns, an optimist and, in his own way, a humorist, remarked not long ago that some people called him the greatest of living composers, and others anathematized him as a dull old fogey—thus establishing a balance. Being satisfied that the modern tendencies of musical art are depraved and deplorable, he may yet be tempted to assert the rights of the forms he believes in, never caring whether he is sneered at by juniors. Sneers cannot touch him in the least; he has a firm conviction that in the hands of the younger

generation music is running astray. He shows as much, not only by strictly adhering, as a composer, to non-modern methods, but by the tone of almost all the essays or articles that he writes. Be they on the most general subjects, like the question of prose versus poetry in opera-books, or on tonality, or on the ballet, they all include, like a *delenda Carthago*, some satire against modern tendencies.

This, coming from M. Saint-Saëns, was at first rather unexpected; for the now ultra-conservative composer has in his time been hailed—and deservedly—as the leader of the progressive party in music. He is one of the founders of the French school of symphonists and writers of chamber-music. A sturdy champion of Liszt's innovations, he has ever proclaimed their import as examples which he himself has striven to follow. In 1871, he helped to create the Société Nationale de Musique, whose concerts for forty years have so well forwarded the cause of the French school. But now M. Saint-Saëns, who had halted almost as soon as the current of which he was one of the generators had begun to spread, has raised the cry of alarm, and wages lustily, if strategically, war against 'Franckism' and impressionism alike. 'Déjanire' is to be understood as exemplifying his creed and his strategy; he has written it not only as a work after his own heart, but as a set-off against all that he blames. In fact, there is no other explanation for it. 'Déjanire' is a deliberate attempt to write in Gluck's style—except, of course, the orchestral treatment is modern—but with the difference: as it is, one cannot overlook the fact that Gluck, from beginning to end, proved revolutionary, as have been all the musicians that are to-day's classics. Sainte-Beuve said that 'Gluck truly created expression alone counts.' If the severe but legitimate standard be applied, it is to be feared that 'Déjanire' will not be appraised any higher than 'L'Ancêtre,' 'Les Barbares' or, in short, the greater part of what the composer has written of late. On the other hand, admirers of M. Saint-Saëns will find reason enough to enjoy once again the elegance of his writing and the technical skill that has made him famous.

The Opéra has done its best to ensure 'Déjanire' success, which however is but moderate. The excellent artists Mlle. F. Litvinne and M. Muratore impersonate Déjanira and Hercules, supported by Mlles. Gall and Charny and M. Dangès.

LONDON OPERA HOUSE.

By HERMANN KLEIN.

So far, Mr. Oscar Hammerstein has done a great deal better than was expected. Indeed, he has done so well during the opening month of his season that if he can keep up the pace, he will quickly falsify the predictions of all the Zadkiels and Old Moore's of the operatic world. The fact that these were for the most part extremely pessimistic only served (as *The Musical Times* hinted would be the case in the last number of that journal) to spur the American impresario to higher deeds of emulation. He may be disappointed that he cannot flaunt in our faces a list of subscribers comparable with that of Covent Garden for one of the regular season, which no one but himself could merely have ever been sanguine enough to imagine possible; yet assuredly he is secretly elated when, night after night, opera-lovers besiege the doors of his theatre in crowds and betray a very genuine interest in his performances that he is offering. 'Quo Vadis' has been a certain extent 'caught on'; while if 'William Tell' and 'Norma' have not repaid the expense of revised notes, 'Rigoletto' and 'Faust' unquestionably have done so.

the former owing chiefly to one of those happy *trouvailles* which occasionally reward the operatic manager even as a large nugget rewards the prospector for gold in a 'claim' that has not been exhausted.

The 'find' in question was Miss Felice Lyne, a youthful soprano from Kansas, U.S.A., who made her *début* in grand opera as Gilda on November 25, and broke next day to find herself famous. I did not hear Miss Lyne until her second appearance in the same character, but was then much struck by the charm and power of her organ, the spontaneity and grace of her singing, the general girlish sincerity and dramatic appropriateness of her impersonation. To call her as yet a star of the very highest magnitude would be to say too much. On the other hand it would be equally unwise to place a limitation upon the possibilities of a young artist whose natural gifts are so remarkable, whose musicianly intelligence is so exceptional, whose voice possesses a timbre of such haunting beauty, such unusual compass and strength, as are manifest in the case of Miss Lyne. Unless many good judges are greatly mistaken, this American *débutante* will go far. Meanwhile her delightful embodiment of Gilda, supported by the robust Duca of Mr. Orville Harrold and the histrionically superb Jester of M. Maurice Renaud, has been imparting to the 'Rigoletto' performance elements of attraction to which admirers of old-fashioned opera and brilliant vocalization have been only too glad to respond.

The 'Faust' revival was chiefly noticeable for a brightness and verve in the choral scenes that do not often distinguish the performances of Gounod's opera to which we are accustomed. It is good to see the incidents of the Kermesse acted as well as sung with the right spirit, while a chorus that can take an intelligent interest in the manner of Valentin's death is the exception rather than the rule. Obviously Mr. Hammerstein had taken more pains over these things than his setting of Marguerite's garden. The Mr. Gretchen herself had at the outset a pleasing and capable exponent in Mlle. Vallandri; later in the month the part was undertaken by Mlle. Isabeau Catalan. So, again, the rôle of Faust has been shared by Mr. Orville Harrold and Signor Ansaldo, and that of Mephistopheles by M. Francis Combe and M. Henry Weldon; while M. José Danse has further deepened, as Valentin, the excellent impression made as William Tell.

The choice of 'Lucia di Lammermoor' for Miss Felice Lyne's 'second *début*,' as the French call it, was doubtless governed by managerial considerations rather than an overwhelming desire on the part of the public to hear Donizetti's well-worn opera in a new setting. I suppose it is inevitable that a fresh and youthful 'star' shall give evidence of her vocal genius in a number of hackneyed rôles before appearing in parts that interest us, and for which we need her. In course of this round it is to be hoped that Mr. Hammerstein will afford Miss Lyne the chance of singing Juliette, Petite and pretty, as well as, in view of her temperament, she will look the Italian heroine. There are few opera singers since Patti; and the music she should suit her to perfection. Meanwhile her Lucia has a list of characters as a very remarkable achievement for one so inexperienced in the art of the stage. It is not merely by her singing, which was replete with dramatic sentiment even when indisposition interfered with her intonation, but by some singularly original touches in her treatment of the Mad Scene, Miss Lyne has introduced herself an artist of quite unusual calibre. The kindness of her tone in the medium register and the spontaneity with which she produces it are less surprising than the beauty and power of her vocal notes. In fact, here would seem to be the successor to Melba and Tetrazzini for whom the world

is looking. Not since the days of Fancelli and Ravell has a tenor been heard in London so lavish, so unsparing of his high C's and C sharps as Mr. Orville Harrold. He made altogether a splendid Edgardo, and his acting was not perhaps more conventional than such a conventional part compelled. But as a rule he would do well to leave a little more strength in reserve for the broad melody and soaring phrases of the final 'Tu che a Dio,' which is in more senses than one the true climax of an Edgardo's career.

After licensing Strauss's 'Salome,' the Censor could no longer consistently withhold permission for the performance of Massenet's 'Hérodiade,' in something like its original shape. On December 14, Mr. Hammerstein took full advantage of the opportunity. He could not conceal the weaknesses, the lack of inspiration and dramatic grip that are inherent in Massenet's early score; but he has made one inclined to pass these over for the sake of many moments of melodic charm and a wealth of spectacular grandeur that far exceeds in richness and beauty any display witnessed in an opera house in this country since the days of Augustus Harris. The Temple and the processional scenes are magnificently done, and, if the details of Jewish ritual are purely imaginative, they are at any rate impressive, which is saying a great deal. Indeed, those who remember the Paris production of thirty years ago, and also saw the emasculated version put on at Covent Garden in 1904, will not hesitate to say that the new impresario has beaten both.

The characters of this opera may be Biblical in name, but there the identity practically ends. After all it is only the presence and the delineation of John the Baptist that really matter; and inasmuch as he is merely described in the bill as 'A Prophet,' and comports himself as a very ordinary human one at that, we are quite content not to associate him with the noble, towering figure recorded in the Gospels. In his operatic aspect he is capably represented by M. Jean Auber, a highly efficient French tenor, whose voice came out exceedingly well in the prison duet with Salome. The latter had a lithe and graceful exponent in Mlle. Lina Cavalieri, who sang and acted with animation, albeit necessarily a colourless personage after the perverse, passionate creature of Strauss's opera. The part of Hérodiade introduced a new and intensely dramatic mezzo-soprano in Mlle. Marguerite d'Alvarez, an artist of Peruvian birth and Belgian training. She proved to be an admirable actress, and the possessor of a rich, warm, powerful organ, which she uses with skill and genuine dramatic instinct. Mlle. d'Alvarez had an extremely cordial reception. M. Maurice Renaud furnished an artistic presentment of Hérode, singing 'Vision fugitive' splendidly; and M. Henry Weldon made a competent Phanuel. The generally smooth presentation of the opera, under the guidance of Signor Luigi Cherubini, and the masterly stage-management of M. Jacques Cointi, must not pass without mention.

Reviews.

Annals of the Irish Harpers. By Charlotte Milligan Fox. With illustrations.

[Smith, Elder & Co.]

All interested in the study of the Irish Harp will give a cordial welcome to the above work by Mrs. Milligan Fox, the energetic hon. secretary of the Irish Folk-Song Society. The 'Annals of the Irish Harpers' can claim a place in music libraries, and is mainly a narrative of Arthur O'Neill and Edward Bunting, with a fund of anecdotes respecting O'Carolan, Dingenan, Byrne, Keenan, Lyons, Heffernan, Hempson, Connellan, O'Caahan, Morgan, Duncan and other

eminent harpers of the 18th century. The life work of Edward Bunting has been obscured by the labours of Petrie and Holden, but his chief merit rests in the publication of his three collections in 1796, 1809 and 1840 respectively. Unfortunately his acquaintance with early printed collections of Irish music was limited, and his guesses at the age of certain songs excited unfriendly comment. For all that, his work in taking down and collecting ancient harp melodies has not been sufficiently appreciated, and it so happened that his second volume synchronized with the appearance of the first two numbers of Moore's Melodies.

Mrs. Fox has done her part of the editing of the Bunting and O'Neill manuscripts in an admirable fashion, and she has supplied numerous illuminating notes. However, many cryptic references might have been explained, and some of O'Neill's slips might have been corrected. Also the proof-reading has not been sufficiently attended to, and the spelling of Irish words is haphazard. 'Terence Mungan,' alluded to by O'Neill as having become Bishop of Limerick, was Charles Morgan, who changed his name (as well as his religion) to Warburton, and was appointed Bishop of Limerick on July 7, 1806, but he was promoted to Cloyne in 1820. Thomas Lewis O'Beirne, 'priest O'Beirne,' who also 'verted,' was not chaplain to Lord Fitzwilliam, but to Lord Portland, in 1782. However, he did become chaplain to Lord Fitzwilliam in 1795, and was made Bishop of Ossory in the same year, being translated to Meath in 1798. A strange slip is making Dean Delaney, in 1743, become the husband of 'Mrs. Mary Delaney, a widow of literary and social distinction.' Of course, this should be 'Mrs. Mary Pendarves,' the widow of a man whose first wife was the celebrated Lady Dorothy Burke, who spoke the epilogue of 'Dido and Æneas' in 1689. There are six portraits, and the work is produced in excellent style by Smith, Elder & Co. It is dedicated to the Rt. Hon. The Earl of Shaftesbury, K.P., K.C.V.O., President of the Irish Folk-Song Society.

ORGAN MUSIC.

First Sonatina for the Organ. In A minor. By Sigfrid Karg-Elert.

Vorspiel und Liebestod ('Tristan und Isolde'). Arranged for the organ by John E. West.

Sursum Corda and Alla Marcia for the Organ. By John Ireland.

Morceau de Concert, for the Organ. By Alfred Hollins.

[Novello & Co., Ltd.]

To the many notable contributions of Mr. Karg-Elert to the organist's repertoire, there must now be added another remarkable work. It consists of two movements only, viz., Allegro moderato, and Andante molto (tempo di Ciaccona). Though the themes of the first movement are not without beauty, the somewhat restless tonality is hardly compensated for by their development. We feel sure that the fame which undoubtedly awaits the Sonatina will be due to the second movement. The character of the Chaconne is admirably sustained. Commencing in A minor, the theme is treated in great variety of manner, this first section leading to the statement of the second (Tripelfughetta). Scope for a neat technique and careful phrasing is here found in plenty. The pedals are silent for several pages, only to enter later with splendid effect. The peroration of the movement should produce a truly magnificent display, the chord arrangement being of the most sonorous character. A rapid manual passage leads again to the concluding section in A major. The whole movement will serve to show the various tonal resources of a modern organ, while the technical necessities are perhaps not beyond the organist of average attainments.

Any organ arrangement of the famous Vorspiel and Liebestod from Wagner's 'Tristan und Isolde' must make extensive demands upon the skill of the player and the resources of the instrument. Mr. West has so far succeeded in gaining his effects by legitimate means, and the version should be acceptable enough. It is hardly the sort of music, fine as it is, which should be played in a church, its proper place being on a concert organ, and there is no reason why it should not make a great effect when under skilful hands.

Mr. Ireland's excellent and original pieces may be recommended as requiring an organ of moderate size, and they

would serve well as voluntaries before and after service respectively. Their dedication to Sir Walter Parratt is of additional interest.

Mr. Hollins's 'Morceau' is in his best style, with a telling rhythm, graceful melody, and effective registration. A certain charm of harmonic progression is apparent in what he writes, and the piece is singularly happy in this respect.

The lost Iphigenia. A novel by Agnes and Egerton Castle. [Smith, Elder & Co.]

The musical interest is foremost in this story. The authors have made a bold cast into the future, and have conceived Dr. Lothnar, a second and greater Wagner, as Frankheim as a second and greater Bayreuth. Strauss's influence is suggested in the Master's choice of 'Prometheus,' 'Iphigenia' and 'Phèdre' as three of his principal works. The authors withhold, however, their prophetic insight into the nature of the super-music of the future. They wisely eschew technicalities and almost disappoint us by committing a single solecism. They might at least have told us the fate of the whole-tone scale.

The Eternal God is thy refuge. Anthem by John E. West. [The H. W. Gray Co.]

Mr. West's Church music is invariably distinguished by high musicianship, excellent and effective vocal writing, and an interesting independent organ part. This anthem is certainly no exception, and as it lies within the scope of the choirs of any experience, it will no doubt attract attention. It admirably suits the spirit of a Church Festival or of an important service, or would serve for general use.

SONGS.

Galloping Dick. Some perfect rose. By Percy E. Fletcher. *Fairy voices.* By Ernest Newton.

[Novello & Co., Ltd.]

It is some time since so good a song of the 'rollicking' class as Mr. Fletcher's 'Galloping Dick' has been put forth. Mr. Rothery's verses are admirably turned, and have a life of their own which the composer's swinging six-eight to the heights irresistibly. The refrain that occurs after the verse is an obvious invitation to all and sundry to 'join in the fun.' The sentiments expressed are those common to all the highwaymen, and of course bold, bad Dick is a humorous character.

Considering the otherwise blameless character of Mr. Fletcher's pleasant, melodious song 'Some perfect rose,' the key-system is somewhat surprising. The words give the clue to the composer's intention. Their growing ecstasy is represented by a verse in G major, a verse of modulation, and finally a third verse in the full radiance of A flat, in which the song closes.

Mr. Ernest Newton's 'Fairy voices' is well-timed, and doubtless many a star-tipped wand will wave to its innovation before the pantomime season is over. It has a prettiness, which has been adapted to the needs of both soprano and contralto fairies.

BOOKS RECEIVED.

The theory of music for student teachers. By James Rogers. Pp. 186. Price 2s. 6d. (London: J. Curwen & Sons.)

Music and Nationalism. By Cecil Forsyth. Pp. vii. + 320. Price 5s. (London: Macmillan & Co.)

The Aristoxenian theory of musical rhythm. By C. F. A. Williams. Pp. xvi. + 191. (Cambridge University Press.)

Style in musical Art. By C. Hubert H. Parry. Pp. xii. + 438. Price 10s. (London: Macmillan & Co.)

A Dictionary of musical terms. By E. F. Cook. Pp. xii. + 312. Price 3s. 6d. (London: Henry J. Drane.)

The Oxford Book of German verse. Edited by H. Fiedler; preface by Gerhart Hauptmann. Pp. xii. + 438. Price 7s. 6d. (Oxford: The Clarendon Press.)

Hints on singing. By Manuel Garcia. Translated by the French by Beata Garcia. With a new preface and additional notes by Hermann Klein. Pp. 75. Price 3s. 6d. (London: Ascherberg, Hopwood & Crew.)

Correspondence.

BEETHOVEN'S CHORAL SYMPHONY.

THE METRONOME RATE OF THE TRIO.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The interesting letters of Sir Charles Stanford on Beethoven's Ninth Symphony, which appeared in *The Times* of October 30 and November 1, have only lately come to my notice.

We must accept Sir Charles Stanford's account of what Beethoven actually wrote with regard to the speed of the Scherzo and Trio, viz., that the dotted minim of the Scherzo is to be equal to the undotted minim of the Trio, both being = 116; but it would appear that the conclusion of the matter is by no means certain. There are considerations which it is impossible to place on one side, and which point to the likelihood of a 'primitive error.'

Your 'Occasional Note' in the December issue of the *Musical Times* alluded to these considerations, which are, shortly: (1) the Stringendo of eight bars, leading up to the Trio from the Scherzo; (2) The change of description as between the two sections—the Scherzo being marked *Molto vivace*, the Trio, *Presto*.

1. The writer of 'Occasional Note' suggests that the presence of the Stringendo need not trouble us, that it does not necessarily lead up to a faster beat at the Trio: 'It was Beethoven's delightful way to lead to the unexpected.' Yes! but does it not rather lead to the 'expected'; and is not the 'expected' plainly indicated by the change to *Presto*? Surely the Stringendo can scarcely mean less than that Beethoven did intend the Trio to go faster than the Scherzo!

2. If Beethoven really intended the *Presto* to go at the same pace as the *Molto vivace*, why did he make use of the two terms? Why, if he wanted to make sure, did he not simply say *Tempo primo*, or *L'istesso tempo*?

And when (1) and (2) are taken together, as they are together in the work, a strong doubt is thrown on the interpretation of the metronome mark, which we may admit Beethoven did actually write into his MS. at Berlin.

Dr. McNaught, in his letter, quoted from the *Westminster Gazette*, says that he has never heard any conductor take the Trio at double the rate indicated in Beethoven's MS. I hope not, indeed! For myself—and, I believe, for many others—I dare to say that I have not any confidence either in the mark $\text{♩} = 116$ which the publishers, as a rule, have adopted, or in the $\text{♩} = 116$, which Beethoven seems to have written. Both are plainly wrong, the one too fast, the other too slow; and the two considerations dealt with above must be allowed the weight in settling what should be a just view of Beethoven's real meaning.

Sir Charles Stanford's first letter appears to say that Beethoven's metronome marks are to be found in the original edition. In passing, though it matters little, it may be stated that the copy of the original edition, published by Schott in 1826, which is in the Cambridge University Library, and the plates of which are numbered 2322, has no metronome marks at all! Sir Charles, no doubt, refers to a later 'state' of this original edition.

In connection with this interesting difficulty, or error, whichever it is, your readers may be glad to hear of a positive blunder which appears in every pianoforte arrangement of the Ninth Symphony which I have seen in print. In the tenth bar from the end of the first movement there occurs a strange chord, viz., a dominant minor thirteenth on a tonic pedal (C \sharp FA, with a D somewhere below).

Every one of the pianoforte arrangements, whether by Winkler, Czerny, Ulrich, Tours, Pauer, Reinecke, and even Liszt, gives this extreme harmony incorrectly. One or two, e.g., Louis Winkler and B. Tours, give an emasculated version of the chord without the F \sharp ; but the rest content themselves with presuming a repetition of the chord which appears four bars earlier, and of which the central note is E. It is truly astonishing that a man of Liszt's calibre should have made such a mistake, and only a little less so that Pauer and Reinecke should do the same—a curious example of carelessness and deafness combined; for all of these eminent persons must have read the score wrong, and (worse) must

have never heard the chord right at the many performances which doubtless they had the privilege of attending.

I was able to point this out before a large audience at Cambridge on February 28 of this year, when I gave the first of two lectures on the Choral Symphony in connection with the performance conducted by Sir Henry Wood on March 16.

Yours faithfully,

E. W. NAYLOR.

(See further on p. 18.—ED., *M. T.*)

Cambridge, December 2, 1911.

[P.S.—Since writing the above I have seen two arrangements which give this chord correctly: one is Aug. Horn's, for four hands; the other, strangely enough, by Pauer, a two-hand arrangement of earlier date than that for four hands named above. How curious that he should get it right first, and wrong later!—E. W. N.]

SCIENCE AND SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to Mr. Clifton Cooke's inquiry in your last issue, I have to state that I *have* made a dead cock crow, and hope to do so in public at one of my own lectures. My offer was originally made to the critic of the *Musical Times* and not to Mr. Cooke, who had no right to expect me at his lecture.

I am quite aware that the vowel E may be produced as stated by Mr. Cooke, but that does not prove that my advice is wrong. Both methods are possible. I have written to the author of the passage which I quote from a 'System of operative Surgery,' and he tells me that his reference was to the speaking voice only. In this respect, therefore, Mr. Cooke is correct; but when he says that my deductions 'are simply preposterous' it is very clear that he is writing without knowledge, for in another part of the same volume from which I quoted, we read of a patient who had lost not only the vocal cords, but also the whole of the larynx, and yet it is expressly stated that he could sing. Again, a French medical journal in my possession speaks of a patient treated by Dr. Gougenheim who was able to sing a scale after the loss of both vocal cords.

It is a matter of interest to note that in November, 1909, Dr. Marage, of Paris, presented to the Académie des Sciences a report of some of his laryngological experiments, and in it he states that he has come to the conclusion that the vocal cords do not themselves produce tone.

May I conclude by stating that I have lately been challenged to produce a person who can sing after the removal of one or both of the vocal cords? As I do not know any individual who has undergone such an operation, I should be grateful if any reader of the *Musical Times* could introduce one to me. I will undertake to give gratuitous training. It is possible that I may be mistaken, because the vocal cords form an important part of the vocal apparatus.

Yours faithfully,

ERNEST GEO. WHITE.

Bechstein Studios,
Wigmore Street, W.

[We have felt it necessary to compress Mr. White's letter. Some remarks on the topic will be found in our 'Occasional Notes.'—ED., *M. T.*]

THE ROYAL COLLEGE OF MUSIC.

The following awards have been made:—Coun. Exhibitions to Emmie Gregory (pianoforte); Bessie Jones, Marjorie Lockey and Lillie Chipp (singing); Antonio Piedra (violin); Edith M. Colam (violinello); and Geoffrey Leeds (organ). The annual amount bequeathed by the late Edwin S. Dove for pupils who have distinguished themselves, was awarded to Cedric Sharpe (scholar); the Leo Stern Memorial Gift for violoncellists (£5 5s.) to James Pond (Norfolk and Norwich scholar); the Lesley Alexander Gift (£21) to Maurice Soester (violinello); the Manns Memorial Prize (£4 10s.) to Philip Levine (scholar). The enterprise and efficiency that characterize the important public concerts of this College reached their highest point of the year in a performance of Beethoven's 'Choral' Symphony on December 14, under the direction of Sir Charles Stanford. This is referred to on page 18.

ALFRED MORGAN KINGSTON.

We much regret to have to record that Mr. Alfred Morgan Kingston died on Sunday, December 10. As his intimate friends knew only too well, he had for some time past been suffering from heart trouble. It was this distressing complaint that carried him away after a short cessation from journalistic work.

Mr. Kingston was on the musical staff of the *Daily Telegraph*, and in that capacity he earned a reputation for accuracy, breadth of view, and kindly sympathy for all genuine and earnest musical effort. Many young artists have been cheered by his pen without knowing the generous personality that guided it.

Mr. Kingston was born on March 1, 1860, in Chancery Lane, where he lived for twenty-five years, until the death of his father, Alfred Kingston, who was Assistant-Keeper of H.M. Public Records. He was educated at King's College School, and later at Framlingham College. He was a member of the Civil Service Musical Society, and for many years sang in the Sunday evening choir at Westminster Abbey. In his



(Photograph by the Gainsborough Studio, 309, Oxford Street, W.)

early days he was an official in the Coal Dues Office, and when this office was abolished in 1890 he retired on a pension. He was a nephew of the late Mr. Beatty Kingston, once a brilliant writer on the staff of the *Daily Telegraph*.

All who knew him will endorse the following testimony of the chief of the musical staff of the paper they both served: 'Generous and unassertive in all he did was Morgan Kingston, almost to a fault, and in my experience no man ever knew better his own limitations. Always keeping his mind concentrated on his work, he was loyalty itself in its performance, and was marvellously uncomplaining even when his failing health was giving him infinite trouble. In all things, whether athletic—as a swimmer he enjoyed at one time a wide reputation—or in his duty in connection with the *Daily Telegraph*, Morgan Kingston was the personification of all that was loyal. Simple in heart and true he was in a rare degree; and, full of the sense of dignity of his profession, entirely devoid of prejudice, endowed with an extraordinarily accurate memory, he was a colleague of inestimable value and a true friend whose worth was beyond price.'

It may be well to add that the deceased was not related to Morgan Kingston the singer.

THE 'COUP DE LA GLOTTE.'

MR. HERMANN KLEIN'S 'CAUSERIE.'

A large and interested audience gathered at Bechstein Hall on December 4, to hear Mr. Hermann Klein's 'afternoon causerie' on the Method of Manuel Garcia, with especial reference to the so-called 'stroke of the glottis.' Thoroughly misunderstood during the lifetime of its famous originator, this term has continued since his death to give rise more and more to laboured and futile discussion, besides, we fear, a growing measure of harmful misuse on the part of his teachers and students of the vocal art. The fact is, Mr. Klein took early occasion to point out, that the French word *coup* was never meant to convey the sense imparted to it by the words 'stroke' or 'shock,' which Garcia's English translator employed. Or, admitting either word to be scientifically accurate, it was so employed purely as a technical definition of a physiological factor in the articulation, as ascertained through Garcia's invention of the laryngoscope, and certainly never intended to be converted into a specific device—whether in its normal or in an exaggerated form—for procuring the clean attack of a vocal sound. As the lecturer plainly demonstrated in his singing voice, the 'coup de la glotte' might be there in theory, but in actual practice it was not a thing to be felt or cognized by the student, much less heard by the listener; the shape of a palpable and noisy attack.

At the same time, Mr. Klein naturally regarded it as his duty to clear away the wrong interpretation put upon Manuel Garcia's suggestion ('Hints on Singing,' page 10), that a 'slight cough' may be used to ascertain the whereabouts of the glottic lips. He said he had failed to understand how the writer of the article on 'Singing' in 'Grove's Dictionary' could possibly have arrived at the conclusion that this was meant to imply that Garcia had 'insisted upon what he himself described as a "very slight cough" before a note in order to secure a distinct attack upon it.' An illustration of what would be the result of such a mode of attack was given by Mr. Klein, and made the impossibility of the idea sufficiently manifest. Obviously, the coughing action was intended merely to aid the student to locate the presence and position of the glottis. On the other hand, the 'stroke' (if there be no better English word for it) was simply a term applied to the initial explosion following upon the release of the air compressed beneath the lips of the glottis (or vocal cords), thus starting the first of the waves at the actual pitch required for the note. The control of this imperceptible action yielded the perfect attack.

Most eloquent, perhaps, of all the arguments brought forward by Mr. Klein was his statement that Garcia had never, either at the outset or at any time during his fifteen years' period of study, taught him the use of the 'coup de glotte.' He sang a few bars of 'Dalla sua pace' in two different ways to show how Garcia made him employ the proper attack, instead of the insidious slur up to the note, the phrasing of a difficult passage. A rendering such as this would have been quite impossible had the singer been trained to approach a tone with the kind of click adopted by certain teachers, and unfairly caricatured twenty years ago by a famous baritone in the presence of Manuel Garcia himself. To show what the latter thought of this exhibition Mr. Klein brought forward and read some hitherto unpublished comments written to him by his master at the time, and both these and his reproduction of the caricature proved clearly enough how sadly the master's words had been misconstrued.

In the course of his 'Causerie' the speaker also quoted extracts from the 'Observations on the Human Voice' submitted by Garcia to the Royal Society on March 22, 1875, wherein the word 'shock' or 'stroke' is first employed as a translation of the French *coup*. This purely scientific paper demonstrates the trend of the author's mind and the absolute freshness of his discovery in the following description of the glottic action in singing:

'The ligaments of the glottis . . . present a resistance to the air. As soon as the air has accumulated sufficiently, the parts these folds and produces an explosion. But at the same instant, by virtue of their elasticity and the pressure from below being relieved, they meet again to give rise to a fresh explosion. A series of these compressions and

The Mu

Luk

LOND

SOPRANO

ALTO.

TENOR.

BASS.

Ask, and it shall be given unto you.

SHORT ANTHEM.

Luke xi, 9, 10.

Composed by THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante.

SOPRANO. *mf con espress.* Ask, and it shall be

ALTO. *mf con espress.* Ask, and it shall be

TENOR. *mf con espress.* Ask, and it shall be

BASS. *mf con espress.* Ask, and it shall be

Andante. $\text{♩} = 88.$

mf Str. *mf Accomp. ad lib.*

giv'n, be giv-en un-to you, ask, and it shall be giv-en, be

giv'n, . . be giv-en un-to you, ask, and it shall be giv-en, be

giv'n, . . be giv-en un-to you, ask, and it shall be giv-en, be

giv'n, . . be giv-en un-to you, ask, and it shall be giv-en, be

giv'n, . . be giv-en un-to you, ask, and it shall be giv-en, be

giv-en un - to you; seek, . . . seek, . . . seek, and ye shall find,

giv-en un - to you; seek, . . . seek, . . . seek, and ye shall find,

giv-en un - to you; seek, . . . seek, . . . seek, and ye shall find,

giv-en un - to you; seek, . . . seek, . . . seek, and ye shall find, . . .

seek, and ye shall find; knock, and it shall be o - pened, be o - pened un - to

seek, and ye shall find; . . . knock, and it shall be o - pened, be o - pened un - to

seek, and ye shall find; . . . knock, and it shall be o - pened, be o - pened un - to

seek, and ye shall find; . . . knock, and it shall be o - pened, be o - pened un - to

you, be o - pened un - to you. . . Ask, and it shall be giv-en

you, be o - pened un - to you. . . Ask, and it shall be giv-en

you, be o - pened un - to you. . . Ask, and it shall be giv-en

you, . . . be o - pened un - to you. . . Ask, and it shall be giv-en

f Org. *Ped.*

un - to you ; seek, . . and ye . . shall find ; . . knock, and it shall be

un - to you ; seek, and ye . . shall find ; knock, and it shall be

un - to you ; seek, and ye shall find ; . . knock, and it shall be

un - to you ; seek, and ye shall find ; knock, and it shall be

o - pened un - to you, o - pened un - to you. For ev - 'ry one, for

o - pened un - to you, o - pened un - to you. For ev - 'ry one, for

o - pened un - to you, o - pened un - to you. For ev - 'ry one, for

o - pened un - to you, o - pened un - to you. For ev - 'ry one, for

Accomp. ad lib.
mf a tempo. *cres.*

Ped.

ev - 'ry one that ask - eth re - ceiv - eth ; and he . . that seek - eth

ev - 'ry one that ask - eth re - ceiv - eth ; he that seek - eth

ev - 'ry one that ask - eth re - ceiv - eth ; he . . that seek - eth

ev - 'ry one that ask - eth re - ceiv - eth ; he that seek - eth

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major and 4/4 time. The score is divided into three systems. The first system contains the first two stanzas of the hymn. The second system contains the third stanza. The third system contains the fourth stanza, marked *Maestoso*. The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *mf* (mezzo-forte), *cres.* (crescendo), *f* (forte), and *rit.* (ritardando). The tempo marking *Maestoso* appears twice. The organ part is marked *Org.* and *ff* (fortissimo).

find - - eth; and to him that knock-eth, to him that
 find - - eth; and to him that knock-eth, to him that
 find - - eth; and to him that knock-eth, to him that
 find - - eth; and to him that knock-eth, to him that

knock-eth it . . shall, it shall be o - pen-ed, be o - pen -
 knock-eth it shall, it shall be o - pen-ed, be o - pen -
 knock-eth it . . shall, it shall be o - pen-ed, be o - pen -
 knock-eth it shall, it shall be o - pen-ed, be o - pen -

ed, it shall be o - pen-ed.
 ed, it shall be o - pen-ed.
 ed, it shall be o - pen-ed.
 ed, it shall be o - pen-ed.

Org.

expansions
force of the
voice."

This de-
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commence-
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this occasi-
most celeb-
Viardot Ga-
Sterling, a
showed his
attending his
Mr. Klein

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October 18
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expansions, and of explosions occasioned by the expansive force of the air and the reaction of the glottis, produce the voice.

This definition is highly interesting, as having been entirely new at the time it was put forward; but it must in fairness be admitted that, because the first of these 'explosions' was described as a 'coup de la glotte,' there is no just reason for assuming that its eminent discoverer required all singers to employ it as an artificial aid to the commencement of a vocal sound. The fact that he did not do so in the case of his own pupils was abundantly proved on this occasion. Mr. Klein cited the names of some of the most celebrated among them, including Jenny Lind, Pauline Viardot Garcia, Stockhausen, Mathilde Marchesi, Antoinette Sterling, and last, but not least, Sir Charles Santley, who showed his sympathy with the purpose of the 'Causerie' by attending it in person and subsequently congratulating Mr. Klein upon his successful fulfilment of his task.

SIR EDWARD ELGAR AT TURIN.

In our November number (p. 729) we gave some account of the two concerts given at the Turin Exhibition on October 18 and 20, under Sir Edward Elgar. Below we give translations of some of the notices that appeared in the Italian newspapers. They are not wanting in enthusiasm and an elegant opulence of language.

'Similar to a painter's palette, vibrating with luminosity, rich in the most vivid and varied colours, harmonizing together in a gorgeous and sumptuous concord of tints and unexpected effects, the inspiration which we had already admired,—and admired again yesterday in the Symphonic Variations and in the Introduction and Allegro for quartet and strings,—appeared veiled with a tinge of melancholy in the two works which formed the salient features of the novelties in this twenty-ninth concert, dedicated almost entirely to the music of Sir Edward Elgar. But—apart from the elegiac sentiment with which the *Larghetto* from the second Symphony and the Overture to the Cantata "The Dream of Gerontius"—the nobility of the ideas, the mastery of form, the certainty of development, the expressiveness of the orchestral language, the clearness and directness of the composition, asserted themselves in so serenely dominating a manner as to induce us to inquire of ourselves how it was possible that a composer such as Edward Elgar could be so little known amongst us, and how, among the many illustrious orchestral conductors whom Turin welcomed from the day that the orchestral concerts became her pride, but who had thought of revealing to us some work of the English composer.

'A breath of sadness invests both works, the *Larghetto* and the "Dream of Gerontius," and this sadness dilates and diffuses itself through every bar in similar language. Melancholy, shadowed with a sense of mournful, restrained resignation, which beats with no rebellious impulses, which neither shudders nor screams. Something austere, and almost pathetic, characterizes the two works in equal measure. By degrees the mist which envelops them is dispersed by the petulant breath of a broad, serene melody, almost like a hymn, which, in the name of faith, opens a door to hope. And then the ring of the brass; and then, in unexpected and fleeting serenity, the vibrant notes of the harps glitter like stars. Later, the dull beats of the timpani recall our thoughts to sadness, and then hope rises once again and sings anew in our hearts.—*La Stampa*, October 21.

'More than the exceptional conductor, we admired in him the exceptional composer. He leaves a profound impression on our souls, both by his lofty, severe and impassioned aspirations, as well as by the elect qualities which characterize all his music—music with him so elegant, so thoughtful, and so personal an art.

'Now that we have heard many of his compositions, we are able and feel it a duty to proclaim him a symphonist of the first class. This we felt was confirmed yesterday, as well in the Variations, already noticed, as in the *Larghetto* of the second Symphony, and in the Introduction and Allegro for strings.

'It was easily understood, therefore, that the warm and unanimous applause which resounded through the well-filled

hall at the end of each episode of the programme proclaimed clearly to Sir Edward Elgar the high esteem in which he is held by the public of Turin, before whom he was willing and able to exhibit the noblest art-work in these two memorable concerts.—*La Gazzetta del Popolo*, October 21.

THE FOLK-DANCE MOVEMENT.

A NEW SOCIETY.

A meeting was held at St. Andrew's Hall, on December 6, with Mrs. T. Lennox Gilmour in the chair, to form a Folk-dance Club, having its headquarters in London, with the object of preserving and promoting the practice of English folk-dances in their true traditional form. The resolution that the club be established was moved by Mr. Cecil J. Sharp, who emphasised the artistic and educational side of the movement. He said the process of transferring the people's art to another class, many of whom held a different point of view, was fraught with danger on every side from those who were not attached to the pure ideal of folk-dance in its traditional form, and that for this reason there was a demand for an organized Society that should embody this ideal. Lady Gomme seconded the resolution, and Mr. Richard Whiteing, Dr. Scott Keltie, Mr. Hercy Denman and Mrs. Arthur Sidgwick spoke on subsidiary resolutions. The committee appointed to carry on the work of the Society until the first general meeting at Stratford-on-Avon Summer School consists of Lady Gomme, Mrs. Arthur Sidgwick, Miss Maud Karpeles, Mr. A. D. Flower, Mr. Hercy Denman, Dr. R. Vaughan Williams, Mr. Cecil J. Sharp, Mr. Perceval Lucas, Mr. G. J. Wilkinson, and Miss Helen Karpeles (Hon. Sec.).

STRATFORD-ON-AVON.

The necessary number of entries having been received, it was decided to hold the projected Winter session, commencing on December 28.

ROYAL OPERA, COVENT GARDEN.

'KÖNIGSKINDER.'

Before coming to its appointed close on December 9 the brief Winter season carried on by the Grand Syndicate at the Royal Opera, Covent Garden, made a bid for glory by producing Herr Humperdinck's 'Königskinder.' The opera proved to be a striking example of the unwisdom of endeavouring to develop and expand matter that has already done service. In its dramatic form as 'The Children of the King' the story was provided with incidental music by Herr Humperdinck when performed at the Royal Court Theatre some years ago. Other composers appeared in a like capacity, but they have wisely not attempted any expansion of the ideas then expressed. Herr Humperdinck has thought otherwise, and has devised a long and not particularly interesting grand opera on the subject. It was duly presented to the world (in England) on December 2. The world, however, did not seem particularly pleased at the gift. It was very nicely packed up. The scenery was a triumph of the scene-painter's art, and of its special representative on this occasion, Mr. Harry Brooke. Live geese comported themselves in knowing fashion, and the snow was very real. The last factor seemed to have a chilling effect upon the audience. The story is frankly dismal. There may be symbolism, but whatever interpretation is put upon it, it does not make matters any livelier. The King's Son is clearly an individual of Socialistic views. In his wanderings he meets with the Goose Girl, who is attracted to him as a man and not as a manifestation. They decide to run away, but the girl is restrained by the influence of the Witch in whose clutches she is. The King's Son is naturally discredited when he proclaims himself as ruler, and the couple—the Goose Girl having nullified the spell—wander forth to die miserably in the snow, after having behaved themselves like children, and in execution of Herr Humperdinck's music, having sung like two exponents of the grandest of grand opera. There are points of charm in the score, for the composer never fails to be melodious even at someone else's expense. But its style, which is that of modern opera, is far too heavy for the story, and the final duet in the snow eclipses everything else and ultimately eclipsed the opera. Fräulein Gura-Hummel and Herr Otto Wolf, both new-comers, were the children, and the

other characters were taken by Herr Fönn, Herr Bechstein, Mlle. Langendorff, and Herr Hofbauer, the last a recruit to the company. The only really childish part—that of the Besom-maker's daughter—was most prettily sung by Miss Beckley. Herr Schalk conducted, but made no endeavour to be informing. The opera was played twice. For the remainder of the programme of the last stage of the season there were Wagner's 'Tannhäuser,' and the Russian Ballet, which somewhat late in the day gave Tchaikovsky's 'Le Lac des Cygnes,' and introduced us to its best member, Madame Kchessinska.

THE LONDON CHORAL SOCIETY.

At the first concert of the season, given by this energetic organization at Queen's Hall on December 6, the programme consisted entirely of three new choral works by British musicians. It says much for the courage of this Society that two of the works brought forward, whatever their artistic value, were not calculated to draw audiences. Mr. Charlton Speer's cantata 'The Soul of Perceval,' for soli, chorus and orchestra, has high endeavour and some real merit, but it seems to lack the needful imagination and the treatment is too sombre. A second work was Mrs. Margaret Meredith's setting of Kipling's Recessional, for chorus, organ and brass. The task of musically illustrating this dignified and thrilling poem is one that demands the highest power. If it cannot be said that Mrs. Meredith has wholly succeeded, at least it is possible to recognise the restraint and occasional breadth of her style. There is no striving for commonplace effect. The setting of the well-known refrain, 'Lest we forget,' scarcely realised the ominous mood of the poetic idea.

By far the most interesting feature of the concert was the first public performance of Mr. Coleridge-Taylor's new cantata, 'A tale of Old Japan,' in which the composer returns to the style which, thirteen years ago, suddenly made him one of the most popular choral composers of the day. The effect of the performance of the new work fully justified the forecast of its popular merits given in a recent number of the *Musical Times*. The poem, which is by Mr. Alfred Noyes, affords a skilful composer every chance, and, moreover unfolds an intelligible, if a well-worn story—one of unrequited love. The music bubbles forth with amazing spontaneity. Variety of rhythm is a constant feature, and the idiom generally is one easily followed by ordinary listeners. Mr. Arthur Fagge, who conducted throughout the concert, contrived to secure an excellent interpretation, although he tempted providence by having only one rehearsal with the band. But as the London Symphony Orchestra was the exponent of the orchestral parts, which are full of interest and beauty, the risk of failure was lessened. The choir was in excellent condition and sang the new work with much spirit and beauty of tone. The chorus 'Peonies, peonies,' was especially well sung; another success was the section to the words 'Brow that is filled with music,' which is concerted with a soprano solo. The soloists were Miss Leah Felissa, Miss Effie Martyn, Mr. Maurice D'Oisly and Mr. Dalton Baker. It may be hoped that the Society will think it worth while to repeat the performance at an early date. Mr. Coleridge-Taylor, who was present, was received with much applause by the audience.

ROYAL ACADEMY OF MUSIC.

Creative talent was in the ascendant when the students of this institution gave an orchestral concert at Queen's Hall, on December 13, under the direction of Sir Alexander Mackenzie. A Concert-piece for pianoforte and orchestra by Miss Phyllis Norman Parker, two songs by Miss Alma Goatley, a Romance by Mr. Percy Bowie, and a Miniature Ballet-suite 'From a summer garden,' by Mr. Morton Stephenson, were a collection of earnest efforts that realised a high standard in every direction.

The following awards have been made:—The R. A. M. Club prize (violinello playing) to Ambrose Gauntlett (London); the Sainton-Dolby prize (sopranos) to Phoebe Cooke (London); the Rutson Memorial prizes to Lilian G. Rickard, contralto (Swansea), and Percy Heming, bass (Bristol). The Sainton Violin scholarship held by Master Willie Davies has been extended for one year.

MR. W. H. BELL.

NEW APPOINTMENT AT CAPE TOWN.

We are glad to announce the appointment of Mr. W. H. Bell, F.R.A.M., Professor at the Royal Academy of Music to the Principalship of the South African College of Music at Cape Town. This College has been in existence about twenty years, and recently, through the aid granted by the Cape Colony Department of Education, has found itself in position to appoint a fully-qualified professional Principal. Sir Alexander Mackenzie, Sir Hubert Parry, Mr. C. Beringer, and Dr. McNaught, were asked to become selection committee, and after inquiry they unanimously agreed to choose Mr. W. H. Bell, who has had a distinguished career at the Royal Academy of Music.

Mr. William Henry Bell was born at St. Albans August 20, 1873. His father gave him his first musical instruction, and later he became a chorister at St. Albans Cathedral. In 1889 he heard that the Goss Scholarship at the Academy was vacant. Organ-playing was one of the chief requirements; but Bell was not an organist. Daunted, he practised seven hours a day for a fortnight



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and won the scholarship. At the Academy he came under the influence of Dr. Steggall (organ), Mr. Alfred Bunn (violin), Mr. Alfred Izard (pianoforte), and notably of Frederick Corder (composition). His creative faculties developed rapidly. 'A Prologue to Chaucer's Canterbury Tales' for orchestra was produced by August Mannes in April 30, 1898, at the Crystal Palace. All Mr. Bell's compositions are distinguished by imagination and power, and they are very far from being 'academic' in the sense in which this word is often misused. A list of Mr. Bell's compositions (taken from the new 'Grove') is given below. On December 15, a number of Mr. Bell's Academy friends gave him a farewell dinner at Paganini's Restaurant. The occasion was a very pleasant one, even though it was clouded by the feeling that many present were for a time losing contact with a valued comrade. Sir Alexander Mackenzie presided. Excellent speeches were made by the Chairmen Mr. William Wallace, Mr. Frederick Corder (who spoke very highly of Mr. Bell's qualifications), Mr. Oscar Beringer, Mr. McEwen, and Mr. Bell.

The new Principal may be sure that his career in South Africa will be sedulously and sympathetically watched by

London colleagues. If his capacity for making firm friendships here is any guide, he should soon attach himself strongly to his new circle.

COMPOSITIONS.

- Eight songs from Herrick's 'Hesperides.'
- Symphonic poems from Chaucer's 'Canterbury Tales':
Prelude; The Pardoner's Tale; The Friar's Tale.
- 'Hawke.' Ballad for chorus and orchestra.
- Symphony in C minor, 'Walt Whitman.'
- Symphonic prelude, 'A song in the morning.'
(Gloucester Festival, 1907).
- Tone-pictures for orchestra, 'Mother Carey': Outward bound; In the night watches; In the fo'c'stle.
- String quartet No. 1, in D minor.
- 'The call of the sea.' s. solo, chorus, and orchestra.
- Six love lyrics. For baritone or contralto.
- Five Monologues from Walt Whitman's 'Songs of the last passage.'
- Orchestral Prelude, 'The passing of Wenonah.'
- 'Arabesque' and 'Cantilena.' For violin and pianoforte.
- 'Epithalamion.' Orchestral serenade.
- String quartet No. 2, in G minor.
- Sonata for viola and pianoforte.
- Symphonic poem, 'Love among the ruins.'
- 'Ballad of the bird bride,' for baritone and orchestra.
- Music for the St. Alban's Pageant, June, 1907.
- Five songs from Meredith's 'Bhanavar the Beautiful,' for soprano, pianoforte, and viola.
- Symphonic poem, 'The Shepherd.' Revised and played as 'Phantasy-Prelude.'
- Music to Ben Jonson's masque, 'A vision of delight.'
- Prelude to 'Agamemnon' of Æschylus.
- Two Mood-pictures for orchestra.
- Arcadian Suite for orchestra.
- Suite of five little English dances for small orchestra.
- Symphony in F, 'The open road.'
- 'The Baron of Brackley,' for chorus and orchestra.
- An opera, 'Life's Measure,' is as yet incomplete (1910).
- Music for Pageant, 1911.

TRINITY COLLEGE OF MUSIC.

The students' choir, which is so ably trained by Mr. Pringuer, gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' at the College on December 21. Accompaniment was supplied by four violinists, pianist (Mr. Blazey), and organist (Mr. Harry Ray). Mr. Eric Cooper sang the tenor solo. An equal note of efficiency was revealed in the playing of the orchestra at Queen's Hall on December 16, under the direction of Mr. Wilhelm Sachse. Two movements from Goetz's symphony in F were interesting to hear.

London Concerts.

ROYAL CHORAL SOCIETY.

Sullivan's 'The Golden Legend' was impressively performed by this Society at the Albert Hall on December 7, under Sir Frederick Bridge's direction, and the music and singing gave abundant pleasure to a large audience. Admirable interpretations of the solos were given by Miss Alice Wilna, Miss Phyllis Lett, Mr. Lloyd Chandos, Mr. R. Foster, and Mr. Graham Smart.

PHILHARMONIC SOCIETY.

The two most recent concerts of this Society, though of considerable interest, were of the nature of a calm before a Centenary storm. Sir Charles Stanford made a welcome appearance as conductor, on November 23, and gave an attractive reading of Dvorák's fourth Symphony. At the same concert Mr. Robert Radford sang, and little Sigmund Neumann made his début in Brahms's Violin concerto. On December 5, M. Safonoff conducted, and gave a reading of Tchaikovsky's 'Symphonie Pathétique' that did not gain all the expected brilliance. Beethoven's fourth symphony was played by Madame Fanny Davies, and Madame Lillian Blauvelt sang.

QUEEN'S HALL ORCHESTRA.

An admirable performance of Brahms's second Symphony was the outstanding feature of the Symphony concert given under Sir Henry Wood's direction on December 2. The new works by Sibelius that were introduced—a 'Canzonetta' and 'Valse Romantique'—were delicately scored and mildly fanciful, but not otherwise interesting. Mr. Percy Grainger gave his familiar reading of Grieg's Pianoforte concerto, and Madame Lillian Blauvelt sang Mozart. Mr. Robert Newman's annual concert, which took place on November 27, again brought a large audience to hear a Wagner programme.

NEW SYMPHONY ORCHESTRA.

Master Louis Godowski, whose age is eleven, played Mendelssohn's Violin concerto at Queen's Hall on December 14, accompanied by the New Symphony Orchestra, under Mr. Landon Ronald. The remainder of the programme was devoted to Wagner excerpts, which Mr. Ronald interpreted with admirable effect. The vocal numbers were sung by Mr. Charles W. Clark.

An excellent concert was provided by the orchestra of the Guildhall School of Music at Queen's Hall on November 24, under the direction of Mr. Landon Ronald. Haydn's Symphony in B flat was admirably interpreted. The soloists were Miss Winnie Brown (soprano) and Miss Vera Wise (pianist).

A sensation was created by the outstanding ability as a conductor displayed by Herr Fritz Steinbach at Queen's Hall on December 9, when Mr. Backhaus gave a concert with the Queen's Hall Orchestra. The feature of the occasion was a great performance of Brahms's first Symphony. The pianist played Beethoven's 'Emperor' Concerto.

AMATEUR ORCHESTRAS.

The Stock Exchange Orchestral Society, now conducted by Mr. S. Coleridge-Taylor, gave their eighty-first concert at Queen's Hall on December 7. Grieg's 'Lyrische suite' (Op. 54), Schubert's 'Rosamunde' overture, and the rather ineffective orchestral arrangement of Rachmaninoff's Prelude, were in the programme. The male-voice choir sang under the direction of Mr. Munro Davison, and Miss Irene Scharrer played Saint-Saëns's G minor Pianoforte concerto.

An exceptionally entertaining programme of light music was chosen by the Royal Amateur Orchestral Society for the smoking concert at Queen's Hall, on December 13. It contained Berlioz's 'Carneval Romain' overture, Hérold's 'Zampa' overture, Saint-Saëns's 'Algerian suite,' Gillet's 'Passepied,' the minuet from Mozart's E flat Symphony, Sibelius's 'Valse triste,' and Weber's 'Invitation à la valse.' Mr. Arthur W. Payne conducted, and songs were given by Miss Carrie Tubb and Mr. Dalton Baker.

Two movements from Sir Frederic Cowen's 'Scandinavian' Symphony formed the centre of interest when the Strolling Players gave their concert at Queen's Hall on December 14, and they made very pleasant hearing. A setting of Portia's speech, 'The quality of mercy,' by Miss Dolores Grenfell, was sung by Miss Alys Bateman, and Mr. Aldo Antonietti played Bruch's G minor Violin concerto.

CHAMBER CONCERTS.

The St. Petersburg Quartet gave further concerts at Bechstein Hall on November 20 and 27, and played works by Tancéw, Winkler, and Glière in their inimitable style. Glière was represented by a wonderfully picturesque Quartet in G minor, Op. 20.

Mr. Percy Grainger has played a prominent part in recent concerts of the Classical Concert Society. On November 22 he took part in Fauré's C minor Pianoforte quartet, and played, among other solos, his arrangement of 'The Sussex mummer's Christmas carol.' On November 29, he was associated with the Motto Quartet and Dr. Henschel. A Schubert programme was given on December 6, with the Quintet in C (Op. 163) as the chief work. On December 13, a Bach programme was carried out by Mr. D. F. Tovey, Mr. Percy Such and Mr. G. A. Walter (vocalist), with the aid of string and wind players.

Mr. Arthur Hinton's Pianoforte quintet in G minor, one of the best examples of English chamber music, was played by Miss Katherine Goodson and the Wessely Quartet at Bechstein Hall, on November 22.

The London Trio (with Mr. Patterson Parker in the place of Mr. Whitehouse, who was indisposed) added the G minor Quartet, at Æolian Hall, on November 27, to the list of Brahms's works that they have interpreted.

Messrs. Amédée and Maurice Reuchsel were introduced to the London public as both executants and composers at the concert of the Société des Concerts Français, given at Bechstein Hall on November 29. They were represented respectively by a Pianoforte quartet and by a String trio, as well as other works.

The Broadwood concert given at Æolian Hall on November 30 was of particular interest, as it was in effect a recital by Madame Carreño, who played Beethoven's E flat Sonata (Op. 31) and pieces by Chopin and others. Songs were given by Mr. Bertram Binyon. Members of the Hamilton Harty Sextet and Mrs. Elsie Swinton supplied the programme on December 14. A Quintet for pianoforte and wind instruments, by Fritz Volbach, proved highly attractive.

Concerts were given by the London String Quartet at Bechstein Hall, on December 7 and 19, and on both occasions Mr. Max Pauer joined the string players in Pianoforte quintets.

VOCAL RECITALS.

Dr. R. Vaughan Williams's five 'Mystical songs' produced at the Three Choirs Festival, were prominent in the list of English songs upon which Mr. J. Campbell McInnes employed his musicianship and refined vocal powers at Æolian Hall on November 21. He gave a further recital on December 16. Mr. Guy Pertwee gave a recital at Queen's (small) Hall on November 23; on the same day Mr. Charles W. Clark, at Æolian Hall, brought forward Sinding's 'Fuge' and other new or unfamiliar songs in an extremely interesting programme. His singing was, as usual, exceptionally fine.

Bechstein Hall was occupied by three lieder singers of outstanding merit—Miss Gerhardt, Madame Julia Culp and Miss E. K. Lissman—on November 25, December 3 and 7 respectively. Each has an individual style that leaves nothing to be desired.

With undiminished zeal on the behalf of the great unheard, Miss Marie Altona brought forward over twenty new songs at Steinway Hall, on November 29. An Armenian singer, M. Chah-Mouradian, connected with the Paris Opéra, made his first appearance in London, at Bechstein Hall, on December 2. Miss Lily Crawforth submitted a long all-British programme at Æolian Hall on December 7. Solos and duets were given by Mr. and Mrs. Yeatman-Griffith at Bechstein Hall on December 4. Miss Ethel Wilkes gave a concert-recital at Steinway Hall on December 4, with the assistance of Mr. George Baker and others. Other recitals were those of Miss Julia Hostater (Bechstein Hall, December 8), Madame Jennie Norelli (Æolian Hall, December 11), Mr. Robert Maitland (Bechstein Hall, December 12).

PIANOFORTE RECITALS.

The most interesting pianoforte recitals that come under notice are those of M. Benno Moiseiwitsch (Bechstein Hall, November 21), who exemplified at its best the impetuous younger school; Madame Carreño (Queen's Hall, November 23), who showed the 'grand' style at its best; and Mr. Max Pauer (Bechstein Hall, December 4 and 16), who displayed the possibilities of a transcendent technique in conjunction with high intellectual powers.

Duets for two pianofortes were performed by Mesdames Yolanda Mero and Lily Henkel at Steinway Hall on November 22. Mr. Frederick Dawson made one of his rare appearances in London, at Steinway Hall, on November 24.

Recitals were given by Miss Vera Brock (Russian music, Bechstein Hall) and Miss Hilda Saxe (Æolian Hall) on November 29; by Miss Lydia Stace (Steinway Hall) and Mr. Herbert Fryer (Queen's Hall) on November 30. Mr. Fryer was heard in Brahms's B flat Concerto with the Queen's Hall Orchestra, under Mr. Oscar Eve. Other

interesting recitals were those of Miss Mania Segre (Æolian Hall, December 2), Miss Katherine Goodson (Bechstein Hall, December 5), Mr. John Powell (Queen's Hall, December 6), Madame Rose Koenig (Wagner transcriptions, Leighton House, December 7), Mr. Arthur Newstead and Miss Clara Blackburn (Bechstein Hall, December 11), Miss Mary Cracroft (Æolian Hall, December 11), Miss Tina Lerner (Æolian Hall, December 14), Mr. Nino Rossi (Bechstein Hall, December 14), Mr. Otto Dresser (Steinway Hall, December 14).

OTHER CONCERTS AND RECITALS.

Miss Isabel Hirschfeld (pianist) and Miss Helen Gough (violinist) gave a refined reading of Strauss's Sonata in E flat at Steinway Hall on November 21. On the following day Miss Adela Hamaton (pianist) and Miss Muriel Pickers (violinist) gave an interesting recital. Vitali's 'Chaconne' was well played by Miss Marion Jay at Æolian Hall on November 22; at the same hall, on November 23, Mr. Felix Salmond (violinist) and Madame Norman Salmond played sonatas by Brahms, Haydn, and Grieg.

The 'Thursday Twelve-o'clocks' were continued on November 23 and December 7 at Æolian Hall, and provided a reading of Schumann's 'Etudes Symphoniques' by Madame Mathilde Verne, lieder singing by Herr von Warlich, and violoncello playing by Mr. Felix Salmond.

Miss Eva Digby O'Neill gave some excellent recitations at Steinway Hall on November 25, and the musical additions to her programme included songs given by Mr. Albert Garcia.

At the 'Concert Intime,' given by M. Zacharewitsch in his studio, on November 25, César Franck's Sonata and some clever compositions from the violinist's own pen formed part of an interesting programme.

The unique form of entertainment evolved by Miss Nell Chapman out of ancient dances and music was again provided on November 25, at University College, with the assistance of the Chaplin Trio and String Quartet. Miss K. Chaplin, Miss Flora Mann, and Miss Lilian Beagles.

Herr Lennart von Zwegyberg (violinist) and Herr Johan Wyszman (pianist) were heard together in Brahms's F minor Sonata at Æolian Hall on November 28.

A Fantasia by Joseph Suk (of the Bohemian Quartet) was played by that admirable violinist, Mr. Carl Flesch, at Queen's Hall on November 29. Miss Madeline Dunn (violinist) and Miss Muriel Price (vocalist) gave a recital at Steinway Hall on November 29.

Violin recitals were given by Mlle. Armida Senatra at Bechstein Hall on November 30, and by Mr. Antonio Antonietti at Æolian Hall, on December 6. Mrs. Hester Tremlett and Miss Ethel Nettleship (pianist and violoncello) played Chopin's much-neglected Sonata at Æolian Hall on December 1. A joint recital was given by Miss Beatrice Dunn (pianist) and Mr. Spencer Dyke (violinist) at Bechstein Hall, on December 6.

The high expectations aroused by the announcement that Madame Carreño and Mischa Elman would give a joint recital at Queen's Hall on December 1 were not disappointed.

Mr. Vernon Warner played Franck's 'Prelude, Chaconne and Fugue,' and Miss Bessie Tyas sang the 'Mad scene' from 'Lucia di Lammermoor' at Æolian Hall on December 8.

At the Barns-Phillips concert, given on December 11 at Bechstein Hall, the most interesting things in a well-chosen list were Leken's Violin sonata in G, played by Miss Beatrice Dunn, and Mr. Percy Waller, and the bright singing of Miss Sylvia van Dyck.

The three Misses Eyre played the pianoforte, violin and violoncello well, and sang vocal trios still better, at Æolian Hall on December 9.

Six pupils of Professor Sevcik were brought before a London audience at Queen's Hall, on December 12, in a concert given with the help of the Queen's Hall Orchestra under their teacher's conductorship. Concerto movements were played by Mr. David Hochstein, Miss Rosa Ehrlich, Miss Daisy Kennedy, Mr. Vladimir Resnikoff, Mr. Frank Williams and Miss Nora Duesberg. It had also been arranged that each violinist would give a separate recital. The first of these, given by Miss Rosa Ehrlich, whose age was only sixteen, took place at Bechstein Hall on December 11; the second was given by Mr. Frank Williams on December 15; the third by Miss Daisy Kennedy, perhaps the most promising pupil, on December 16.

Miss Elsie Hall (pianist) and Mr. Charles Draper (clarinetist) were heard together in two Brahms Sonatas at Steinway Hall on December 15.

Miss Jean Stirling MacKinlay—the English Yvette Guilbert—sang and acted with admirable skill and expressiveness at the Little Theatre on November 30.

The mixed-voice London Singverein, conducted by Mr. Otto Sondermann, gave a Mendelssohn concert at Bechstein Hall on December 1. Excerpts from 'Lobgesang,' 'Die Walpurgisnacht,' and 'Loreley' were effectively sung. Pianoforte accompaniment was provided by Señor Carlos Sobrino.

A stirring performance of 'Israel in Egypt' was given by the Alexandra Palace Choral Society on December 2, under Mr. Allen Gill's guidance. Miss Amy Simpson, Miss Nina Samuel Rose, Miss Alice Lakin and Mr. Wilbur Reed were the soloists.

The first three parts of Elgar's 'The Kingdom' were performed, with organ accompaniment, in the chapel of Lincoln's Inn on December 3, under the direction of Mr. Reginald Steggall. Solos were taken by Mr. Montague Borwell and Mr. Charles Ellison.

The South Place Sunday Chamber Concerts continue their admirable course. The concert given on December 17, when the Hamilton-Harty Sextet took part, was the six hundredth of the series.

Suburban Concerts.

'Judas Maccabeus' was performed with notable success at the Great Central Hall on November 23, by the Bermondsey Settlement Choral and Orchestral Union, under the guidance of Dr. J. E. Borland. The solo parts were taken by Miss Jenny Taggart, Miss Gertrude Wood, Mr. Alfred Heather and Mr. Joseph Farrington, and Mr. E. Stanley Roper was at the organ.

The spirited and deserving People's Palace Choral and Orchestral Society, conducted by Mr. Frank Idle, gave 'Elijah' in good style on November 25. Mr. Stewart Gardner was Elijah, and his principal associates were Miss Ada Forrest, Miss Florence Taylor, and Mr. George Foxon.

The concert version of German's 'Merrie England' was appropriately chosen for the 'Bohemian' night of the Crystal Palace Choral and Orchestral Society on November 25, and was admirably performed under Mr. W. W. Hedgecock's direction. The solo singing of Miss Agnes Christa, Miss Palgrave Turner, Miss Maud Clough, Mr. Hubert Eisdell, and Mr. Julien Henry added to the pleasure of the occasion. The Society will now turn its attention to Coleridge-Taylor's 'A tale of Old Japan.'

At the concert of the Edmonton All Saints' Choral Society, given in the Edmonton Town Hall on November 30, Elgar's 'The Banner of St. George' and MacCunn's 'The Wreck of the Hesperus' were the chief works performed. Miscellaneous items were provided by the orchestra. The principals were Mr. Samuel Masters, Miss Marsden Owen, and Miss M. C. Bell (reciter). Miss Clara A. Sharpen was the accompanist, Mr. H. W. Appleton the principal violin, and Mr. B. J. Hales conducted.

On November 30, at the Cecil Hall, Ilford, Miss Olive Houchin, a young pianist, made a highly successful début in an exacting programme that served to reveal promising technical and expressive powers. She is a medallist of the Royal Academy of Music.

The Lewisham Choral Society—one of the oldest and most firmly established suburban organizations—inaugurated their twenty-first season with an excellent performance of 'Hiawatha,' under the direction of Mr. Frank Idle, at the Blackheath Concert Hall on November 30. The singing of the choir attained a very high artistic standard, and gave evidence of the good training received at the hands of the conductor. The accompaniments were played by a professional orchestra led by Mr. George Wilby, and the soloists were Miss Carrie Tubbs, Mr. Anderson Nicoll and Mr. Thorpe Bates.

Miss Ethel Durden (a twelve-year-old pupil of Mr. Wilhelm E. Whitehouse) gave her first pianoforte recital at St. John's Hall, Lewisham High Road, on December 6. Her marvellous execution and abnormal memory roused the enthusiasm of a large audience.

Under Mr. Sidney Horton's direction, the Woolwich Orchestral Society gave a concert on December 7 at the new Town Hall. Beethoven's second Symphony and Rossini's overture, 'Le barbiere de Seville' were the most important orchestral works. Songs were given by Miss Lucy France and Mr. Herbert Heyner.

The terminal concert of the Croydon Conservatoire of Music took place on December 8, and provided an excellent musical entertainment. The string orchestra played Grieg's 'Holberg' suite, a Serenade by H. Hofmann, a Bach Suite with Mr. R. E. Caffyn as flautist, and the accompaniment for Miss Irene Peckam (pianist) in concerto movements by Mozart. Miss Violet Miller sang, Miss Elaine P. Castle-Smith played the violin, and Mr. W. H. Reed conducted.

The spirit of enterprise that seems to have entered into the activities of the Dulwich Philharmonic Society with the appointment of Mr. Julius Harrison as conductor, found expression on December 9 in excellent performances of Elgar's 'King Olaf' and Tchaikovsky's 'Symphonie Pathétique.' Miss Leah Felissa, Mr. Alfred Heather, and Mr. John Prout were the soloists of the occasion.

At the concert given by the Royal School for the Indigent Blind, Leatherhead, on December 9, the programme included the following part-songs: 'Oft in the still night' (arr. J. Hullah); 'The keel row' (arr. T. Dunhill); 'Weary wind of the west' (Elgar); 'Morning song of praise' (Max Bruch); 'Wi' a hundred pipers' (arr. W. S. Roddie); 'Come, flit around' (Weckerlin); and a scene from 'Faust' (Berlioz).

St. Peter's Choral Society, Brockley, gave a well-attended and successful performance of Elgar's 'Caractacus' at St. Peter's Hall on December 12, with the support of a professional orchestra under the leadership of Mr. G. Wilby. Dr. C. J. Frost conducted, and secured a spirited and expressive reading of the choral music. The solo portions were entrusted to Miss Winifred Marwood, Mr. William Maxwell, Mr. Montague Borwell and Mr. Dan Price.

The West Ham Philharmonic Society gave their thirtieth concert at Stratford Town Hall on December 14, when Mr. J. W. Ivimey conducted the performance of an interesting programme. The chief number was Mozart's 'Jupiter' Symphony, which was played by instalments. Miss Violet Oppenshaw and Mr. Peter Dawson sang.

The Great Western Railway Musical Society (choral and orchestral) opened their season on December 14 in the half-yearly meeting room, Paddington Station, with a splendid performance of Elgar's 'King Olaf,' and a selection of orchestral and vocal music under the able direction of Mr. Henry A. Hughes. The soloists were Miss Winifred Marwood, Mr. Alexander Webster and Mr. Dawson Freer.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

We have had the opportunity of hearing two new German operas: 'Der Bergsee' (The lake of the mountain), by Bittner, represented at the Imperial Opera-house, and 'Kuhreigen' (La rance des vaches), by Battka and composed by W. Kienzl, the author of 'Engelmann.' Bittner's music betrays his admiration for Wagner, which he often carries too far in the direction of strenuousness and noise. Herr Walter, the wonderful conductor, did his best for the work, but he did not make it succeed.

Kienzl's opera had a much better reception, and I am perfectly sure that it will obtain an international vogue. Herr Dr. Richard Battka has taken the theme from Bartsch's novel 'La petite Blancheleur,' and he has adapted it with the greatest intelligence and knowledge of the theatre. It is laid in Paris, at the end of Louis XVI's reign and at the beginning of the Revolution. Kienzl's music is admirable; in every act it reveals the dramatic sense of the composer, and there are some very fine melodies. The performance was quite perfect, under the guidance of the manager and director, Rainer Simons.

The concert season is now in progress and all the stars come to be applauded in Vienna. I cannot tell you about all the well-known names—Ysaye, Casals, Bürmester, Backhaus, Rosenthal and many others—but I must tell you of a very great success of the Wiener Singakademie, which gave a first-rate performance of Mahler's second Symphony, conducted quite perfectly by Herr Bruno Walter. The Philharmonic concerts are now conducted by Felix von Weingartner (whose absence from the conductor's desk at the Imperial Opera-house is universally regretted). The last performance was a splendid one, with two posthumous works of Dvorák, a Rhapsodie and a tragic Overture, and a new work by Heubner, 'Variations on a theme of Schubert.'

A new star in the singing heaven is Madame Tela Tsori, an Italian lady, who gave a 'Liederabend' of old Italian songs. The new operette of Lehar, 'Eva,' was a great success, and the author of the 'Merry Widow' can well be proud of it.

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Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The works selected for the concert given by the Philharmonic Society on December 1, were 'Everyman,' by Dr. Walford Davies, and 'The wedding of Shon Maclean,' by Hubert Bath. Neither had been heard in Belfast before, nor, we believe, in Ireland. Much patient and skilful work must have been bestowed on their preparation by Dr. Fred. Koeller and the Society's conductor to secure so good an all-round performance.

The artists engaged were Madame Laura Evans-Williams, Mr. Daniel Beddoe and Mr. Julien Henry. The large audience was so pleased with 'Everyman' that a most complimentary ovation greeted Dr. Koeller at its conclusion.

This work was decidedly preferred to the other, although the cleverness of Mr. Bath's work is undeniable. Probably a Belfast audience, with its Scottish affinities, was rather critical of what is after all only 'imitation Scottish' and somewhat on a par with the 'stage Irishman,' which is considered a most affronting parody on the genuine native. The performance was on the whole very creditable, and proves that the Society is able to hold its own with many of its contemporaries elsewhere.

BIRMINGHAM.

The Royal Society of Artists' musical matinées in connection with the autumn exhibition of pictures terminated on December 9, the occasion being a memorable one, inasmuch as it was the four hundredth concert given under Mr. Oscar Pollack's direction, covering a period of twenty consecutive years. These matinées have been quite a musical institution of the city, and have been the means of introducing hundreds of vocalists and instrumentalists who otherwise would have found it difficult to get a public hearing, many of whom have since achieved notoriety in the musical profession.

The Birmingham Festival Choral Society's second subscription concert of the season was given in the Town Hall on November 23, under Dr. Sinclair's able conductorship, the whole programme being devoted to a concert-recital of Wagner's opera, 'The Flying Dutchman.' It is noteworthy that the late Dr. Swinerton Heap first conducted a concert recital of this work in 1899, seven months before his untimely and sudden death. In certain quarters some doubt has been expressed whether a performance of a work intended for the stage should be given at all on a concert platform, but there are certainly some exceptions, and 'The Flying Dutchman' is one, for the excellent performance given of it—in spite of some shortcomings in the last Act, where the choir somehow got astray—compensated for the absence of scenic effects. The cast of principals was completely satisfactory and comprised Miss Edith Evans (Senta), Miss Lucy Nuttall (Mary), Mr. Morgan Kingston (the Steersman and Erik), Mr. Herbert Brown (Daland),

and Mr. Frederic Austin (the Dutchman). The orchestra, so great a factor in a Wagnerian work, did well on the whole, especially in the graphic overture.

The Birmingham Philharmonic Society's third and fourth orchestral concerts were respectively given in the Town Hall on November 22 and December 7, under the baton of Mr. Thomas Beecham. At the first of these the principal work performed was Beethoven's Symphony No. 8, Op. 83. It was by no means an ideal rendering, but still worse was the first performance here of Elgar's second Symphony, given on December 6, which at once revealed insufficient rehearsal and a certain amount of carelessness in all details, and above all a disregard of the score and its wonderful orchestral colouring. It was indeed a great pity that a work of such dimensions should have been attempted at all unless carefully prepared. The novelties introduced on these occasions were Liszt's symphonic poem 'Orphée,' and Frederic Delius's Pianoforte concerto in C minor, composed in 1895, the soloist being Mr. Arthur Cooke.

At the second Harrison concert of the current series given on November 27, the New Symphony Orchestra, conducted by Mr. Landon Ronald, supplied the programme, the chief work performed being Tchaikovsky's 'Pathetic' symphony, of which a magnificent performance was given, indeed one of the best yet heard here since Dr. Hans Richter first introduced the Symphony to local judgment in 1895. The vocalist was Madame Kirkby Lunn, who sang with her customary charm.

The Arthur Catterall String Quartet gave a chamber concert at Queen's College on December 5, and were heard in Mozart's String quartet in E flat, No. 3, and Richard Strauss's early Quartet in A major, Op. 22. It was a genuine pleasure to listen to such a perfect ensemble—indeed, this Quartet is one of the very best organizations in the country. The vocalist was Miss Evelyn Wynne (a pupil of Dr. Theo. Lieberhammer), an artistic singer, gifted with a rich and sympathetic voice.

The Midland Musical Society's performance of 'Elijah' attracted a crowded audience to the Town Hall on December 4, conclusively proving that the masses love the Birmingham oratorio as much as they do the 'Messiah.' Mr. A. J. Cotton had admirably prepared the work, and conducted with his customary watchfulness and care. The choir is now well balanced and thoroughly representative of the singing being characterized by fine tone and admirable gradation of light and shade. The principals, all of whom did exceedingly well, comprised Miss Mary Lunn, Miss Lilian Holloway, Mr. Charles Allison and Mr. Herbert Parker, bass of Lichfield Cathedral. The organ was Mr. C. W. Perkins.

The celebrated lieder singer, Madame Julia Calvé, gave a recital in the Grosvenor Room, Grand Hotel, on December 4, in connection with Mr. Max Mossel's Drawing Room Concerts. It was her first appearance in Birmingham.

The Birmingham Symphony Orchestra, which this season is conducted by Mr. Julian Clifford, of the Harrogate Kursaal, gave an excellent concert in the Town Hall on December 9. The programme included three compositions by Mr. Julian Clifford—'a Coronation March,' a portion of 'Suite de Concert,' entitled 'Meditation,' and a song-cycle 'Dream of Flowers,' with orchestral accompaniment. The works appealed to the audience strongly, and denoted scholarly treatment and melodic invention. The song-cycle was sung by the Hon. Mrs. Julian Clifford with much charm and in a sweet voice. M. Benno Moiseiwitsch, Russian pianist, gave a virile and in every way a masterly performance of Tchaikovsky's Concerto in D minor, splendidly accompanied by the orchestra.

The orchestra of the Midland Institute School of Music gave an orchestral concert in the large Lecture Theatre on December 11, under Mr. Granville Bantock's conductorship. The programme was entirely made up of compositions by Russian composers, Borodin's overture 'Prince Igor,' and Two Dances from the same work, Tschérépnin's Prelude 'La Princesse Lointaine,' Rimsky-Korsakov's Sinfonietta in A, Op. 31, and Tchaikovsky's Violin concerto in D minor, Op. 35, played by Mr. Arthur Hytch.

The Birmingham Choral Union gave their second concert of the season at the Town Hall on December 16. The programme was entirely devoted to Gounod, the chief work given being 'Messe Solennelle' in G, known as

the 'St. words who of the p Mr. Rich Facer, ac The princ Hemsall, The ne employees Elgar, Sul under the

The prog have conta of acknow effective re No. 8), Ra World'), I most engro following added ma Mr. Cecil (D minor), certo), Miss Miss Myrt (G minor), I for strings) Mozart), an the soloist), special int be noted H. Osmon en Audile Mendelssohn 'Dreadnought unusually fr contains num in spite of th of orchestra transcription which exen concerts hav Dunhill and conducting first was rep by his tone-

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The conce Victoria Roo It was a Tch Overture to

the 'St. Cecilia.' It was a pity that it was sung to Latin words when an English version was obtainable. The rest of the programme was of a miscellaneous character. Mr. Richard Wassell conducted in place of Mr. Thomas Faer, and the post of organist was filled by Mr. Roberts. The principal artists were Miss Alice Hare, Mr. Sam Hemsall, and Mr. Humphrey Bishop.

The newly-formed Tala Choral Society, composed of employees of Messrs. Taylor, Law & Co., sang part-songs by Elgar, Sullivan, German, and Dudley Buck on December 12, under the direction of Mr. A. G. Cooper.

BOURNEMOUTH.

The programmes of the Symphony and Classical Concerts have contained, during the past month, many compositions of acknowledged value. Mr. Dan Godfrey has given very effective readings of Symphonies by Beethoven (No. 4 and No. 8), Raff ('Im Walde'), Dvorák (No. 4 and 'The New World'), Haydn ('The Oxford'), and on November 23 a most engrossing Wagner programme was presented. The following solo artists have appeared, many of whom added materially to the success of the concerts:—Mr. Cecil Baumer (MacDowell's Pianoforte concerto in D minor), Mr. Frederic Stock (Mendelssohn's Violin concerto), Miss Leila Doubleday (Lalo's 'Symphonie Espagnole'), Miss Myrtle Meggy (Saint-Saëns's Pianoforte concerto in G minor), Mr. Zeelander (solo cello in Volkmann's Serenade for strings), Miss Frances Fox (Violin concerto in A, by Mozart), and Mr. Mauritz Speelman (Romanza for viola, by the soloist). Among the large number of compositions of especial interest which have been accorded a hearing may be noted Georg Schumann's 'Liebesfrühling' overture, H. Osmond Anderton's 'Spring Idyll,' Glück's 'Iphigénie en Aulide' overture, Sibelius's 'Finlandia' tone-poem, Mendelssohn's 'Hebrides' overture, and Bruce Steane's 'Dreadnought' suite. Mr. Anderton's music is of an unusually fresh and attractive order, and Mr. Steane's Suite contains numerous passages of a pleasing and ingenious turn, in spite of the fact that it reveals inexperience in the matter of orchestral expression. Suggestive as it is of an orchestral transcription of organ music, yet it has many features which exemplify the hand of an able musician. The concerts have been distinguished by visits from Mr. T. F. Dunhill and Mr. Julius Harrison for the purpose of conducting performances of their own compositions. The first was represented by his 'Pixies' suite, and the second by his tone-poem 'Night in the mountains.'

The musical events of the month have also included recitals by Mr. Ernest Schelling, Miss Ellen Terry, Madame Carreño and Mischa Elman, Sapellnikoff (orchestral concert), and a vocal and instrumental recital by Madame Luisa Sobrino, Señor Sobrino, and M. Emile Sauret.

Mr. T. W. Surette's series of lectures on 'Great Symphonies' continues to attract enthusiastic audiences, the lecturer's valuable help in the elucidation of symphonic problems meeting with ready response in a town wherein that type of music is so much to the fore. The musical illustrations by the Municipal Orchestra have been of the greatest assistance.

The Municipal Choir materially enhanced the reputation it acquired at its inaugural concert a few weeks back by its capital rendering on December 12 of Mendelssohn's ever-green and ever-impressive masterpiece, 'Elijah.' The 250 voices are fairly well balanced in point of numbers, but in actual performance the altos belie their numerical strength by their lack of power. The choir sang with breadth and vigour, and the careful training they had received was made apparent in many ways; the chief deficiency at present is the lack of knowledge respecting the various shades of tone colour. The principal soloists were Miss Emily Breare, Mr. Ernest Pike, Miss Violet Elliott, and Mr. Peter Dawson: of an efficient quartet, the first-named was the most successful.

BRISTOL AND DISTRICT.

The concert by the Bristol Symphony Orchestra at the Victoria Rooms, on November 22, was a gratifying success. It was a Tchaikovsky night, the compositions including the Overture to 'Romeo and Juliet,' 'Capriccio Italien' and

symphony 'Pathétique,' with two vocal excerpts delivered by Mr. Montague Worlock. Mr. Herbert Parsons conducted with considerable ability.

There was a large attendance at Redland Park Hall on November 25, when a complimentary concert was given by the St. Saviour's Church Choir to Mr. George Herbert Riseley, their popular choirmaster and organist. The choir were heard in several part-songs, which they delivered with effect, and at intervals there were songs by Miss Gertrude Winchester, Master Rex Jones, Mr. Herbert Thomas, and Mr. Herbert Heyner. Mr. Otto Milani contributed violin solos, and Mr. G. Herbert Riseley conducted admirably.

The first Ladies' Night since the death of Mr. W. J. Kidner, the originator and first conductor of the Society of Bristol Gleemen, was held at the Victoria Rooms on November 29. Mr. C. W. Stear, the newly appointed conductor, directed a performance which contained several interesting features. After the National Anthem, Mr. Kidner's part-song 'Lull me to sleep' was given *in memoriam*. A few novelties were presented, and Mrs. Herbert Hutchinson contributed songs.

On December 2, the Bristol Musical Society held their first concert for the season, and delighted a large audience at the Victoria Rooms with a creditable interpretation of the newly arranged concert version of Bizet's 'Carmen.' In addition to members of the Society there were fifty boys trained by Mr. C. W. Stear, who directed the performance.

The Bristol New Philharmonic Society, on December 8, gave their winter concert at the Victoria Rooms, and in the presence of a large number of persons performed Parts I. and II. of Bach's 'Christmas Oratorio' for the first time in Bristol. The soloists were Madame Katherine Gerish, Miss Effie Martyn, Mr. Joseph Reed, and Mr. Frederick Randalow. The orchestra, comprising the principal players of the city, was led by Mr. Harold Bernard, and Mr. C. W. Stear was at the organ. Mr. Arnold Barter conducted with much ability, and the audience were deeply impressed by the music of Bach. After the interval Wagner's 'Siegfried Idyll' was nicely executed, and then Mendelssohn's 'First Walpurgis Night' delighted the hearers.

At Knightstone Pavilion, Weston-super-Mare, on December 7, the Philharmonic Society performed Spohr's 'Fall of Babylon' very creditably, Mr. Edward Cook conducting. The principal soloists were Miss Alice Boaden, Miss Gertrude Winchester, Mr. Hubert Eisdell, and Mr. Charles Tree; with Miss M. Martin, Mr. R. H. Ward, and Dr. Roxburgh in minor parts. Mr. F. S. Gardner was leader of the orchestra.

On December 12, the Clevedon Philharmonic Society interested a large audience at the Public Hall with their interpretation of Mendelssohn's 'Hymn of Praise,' the performance being directed by Mr. Edward Cook. The solos were entrusted to Miss Winifred Thomas and Mr. R. Hoare Byers, Miss Triffie Parker being associated with Miss Thomas in 'I waited for the Lord.' Mr. F. S. Gardner was the leader. A miscellaneous selection was given in the second part of the concert.

There was a crowded audience at Colston Hall on December 16, when the Bristol Choral Society gave an admirable performance of 'The Messiah,' under the able direction of Mr. George Riseley. The choir and band numbered 550; the leader being Mr. Harold Bernard. The soloists were Madame Emily Squire, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Percy Heming.

CAMBRIDGE.

'THE MAGIC FLUTE.'

The production of 'Die Zauberflöte' at Cambridge by a body of amateurs, on December 1 and 2, was an event of very great interest, and the effect of it may reach far beyond the University town. The beauty of Mozart's music has not had the power of overcoming the prevalent opinion that the libretto is a tissue of absurdities; hence the work is practically never heard in England, even the grudging acceptance given to 'Don Giovanni' and 'Figaro' being denied it. In Germany, the opera is performed fairly frequently, but its presentation is of a conventional character, and the glaring weaknesses of the book are fully apparent. At the Cambridge performance, on the other hand, these weaknesses seemed to matter little. The weak points were

disguised as far as possible, the opera was made a fairly coherent whole, the undoubted opportunities for effect were freely used, and the tone of refinement and artistic feeling that inspired the whole production were a joy to the large audiences who came from all parts of England to see it. The promoters of the scheme had one advantage in their favour—they were not hampered by tradition, which is injurious as often as it is beneficial. The whole staging of the opera may be considered to be original, and it was clear that infinite pains had been taken. The scenery, admirably simple and effective, was painted entirely by amateurs, Messrs. A. T. Scholfield and Maurice Gray. The general design of the dresses and the whole singularly beautiful colour-scheme were planned by Mrs. Sydney Cockerell.

In the important matter of a translation, Mr. E. J. Dent furnished a version of the greatest merit, admirable as English, humorous when required, and as regards declamation fitting the music like a glove. Mr. Dent had also published, in view of the performance, a brochure giving the history of 'Die Zauberflöte,' containing an investigation of the many mysteries surrounding it.

Regarding the performance, as amateurs were concerned it is only needful to say that it was quite extraordinarily good. Naturally some acted and sang better than others, but the unanimity of the ensemble told of months of patient work directed by instructors of unusual capacity. Of the non-residents, Mr. Clive Carey, formerly so prominent in Cambridge music, generously placed his professional abilities at the service of his old friends, and gave a delightful representation of Papageno, a most finished performance vocally and histrionically. Miss Victoria Hopper displayed considerable dramatic ability, and her high notes were very telling in the part of the Queen of Night. Miss Marchant was a vivacious Papagena. Of those who were concerned in the details of the production, we must mention specially Mr. Dent, on whom fell the bulk of the preliminary work; Mr. Scholfield, who acted as stage-manager with Mr. Dent; Mr. Clive Carey, who, in addition to his admirable singing and acting, directed the production of the opera; and Dr. Rootham, who, as conductor, was responsible generally for the musical ensemble, and who is to be particularly congratulated on the result of his work with the chorus and orchestra. The latter, though largely composed of local players, was thoroughly efficient.

We have learned several things from the production of the 'Magic Flute.' First, that it is an effective opera, granted intelligent management; secondly, that an elaborate work like this can be admirably given by amateurs; and thirdly, that good English is an excellent language for opera. Perhaps in time our first and third deductions will be appreciated by those dignitaries who control opera in England.

DEVON AND CORNWALL.

THE THREE TOWNS.

A mark of development which is prominent in the Three Towns is the progress made by choirs of churches and chapels, many of whom have indeed formed themselves into Societies, and have given public performances away from the home atmosphere without losing their distinctive style. Mount Gold Wesleyan Choir sang Maunders' 'Olivet to Calvary' on November 22, conducted by Mr. Norington. The choir, numbering sixty, sang with freshness and good attack.

Sherwell Choir showed the excellence of the training they receive from Mr. A. C. Faull, the organist and choirmaster, when, on November 29, they sang difficult part-songs by Pinsuti, Stewart, Fanning and Jensen, also an effective Serenade written by Mr. Faull. The choir may always be depended on for culture of tone and keen sense of pitch and attack. Four young members sang the 'Garden scene' from 'Faust.'

Wesley Choir (Ebrington Street), on December 4, for the second time came before the public in the Guildhall, and acquitted themselves remarkably well in several choruses and part-songs. Mr. A. R. Pappin conducted, and must be congratulated on the artistic and executive excellence of the chorus-singing.

Dr. Weekes's Choral Society, assisted by members of the Orchestral Society and others, sang several numbers from

'Samson,' on December 6. Mr. Walter P. Weekes conducted, and obtained a performance showing many good features.

On the same date, the choirs of King Street and Stonehouse Wesleyan Sunday School (both remarkably good choral bodies) gave a combined concert at St. Leonard's, conducted by Mr. H. Woodward, with Mr. C. Palmer at the organ. A new choir is being formed at Devonport by Mr. F. W. Chorley, with the intention of performing 'St. Paul' in March next.

The Symphony played by Dr. Weekes's Orchestral Society at their eleventh subscription symphony concert, on November 22, was Gade's in C minor. An Overture (Op. 124) by Beethoven was new to the district, and a Prelude (Op. 23) by Bubeck was interesting. A Concerto for viola and orchestra by Hans Sitt was given, with Miss Dorothy Thomas as soloist. A deeply-impressive interpretation was given by Mr. R. G. Evans and his Symphony Orchestra of the Tchaikovsky 'Pathetic' Symphony, on December 5. Miss Helen Sealy, accompanied by the band, played artistically the solo part of Mozart's Concerto in G for violin and orchestra, and Mr. David Parkes was the vocalist. At the conclusion of the programme two strongly imaginative pieces (Prelude and Russian Dance) by Baroness E. Overbeck, were excellently played.

OTHER DEVONSHIRE TOWNS.

At the annual meeting of the Exeter Diocesan Choral Association on December 14, the committee with great regret accepted the resignation of the office of secretary by Mr. W. H. Rogers, whose energetic and thorough work for eight years has had marked results on the efficiency and progress of the organization. The Rev. R. C. B. Llewellyn was elected to fill the vacancy. Mr. T. Roylands-Chantre was re-elected choirmaster. The last Festival was the twenty-fifth held by the Association.

The Axe Vale Musical Society, at their annual meeting on November 22, decided to continue rehearsals and to give a performance in the Spring of a small work with the view to undertaking an important one early next season.

Three very difficult part-songs by their fellow-townsmen, Mr. Hubert Bath (now of cosmopolitan reputation), were produced by the Barnstaple Musical Society on December 1. These were respectively 'Summer wind,' 'Dream wind,' and 'Spring wind,' each being a highly impressionistic piece, wherein remarkably original effects were gained without loss of essentiality. Elgar's 'Go, song of mine' was also given, and other pieces by Pearlsall (in ten parts) and Cooke were sung. Dr. H. T. Edwards conducted, and played pianoforte solos.

After many years of suspension the Kingsbridge Choral Society had again awakened to life and work, and with a membership of eighty voices (rather weak in the tenor section) sang 'The Messiah' on December 7, conducted by the Rev. A. Donaldson Perrott. Good attack and vitality were commendable features of the singing. Bampton Choral Society has also been revived after a lapse of several years, and gave a concert on December 8, at which 'The daughter of Jairus' formed part one, and choruses and part-songs the second part of the programme. Mr. J. E. Coren conducted.

It is greatly to be regretted that Mr. T. H. Webb—who, as conductor of the Torquay Musical Association has done great things for choral and orchestral music in this town—has been obliged to resign after twenty years' work. The thirty-eighth concert of the Association (and the last under Mr. Webb's baton) was given on December 8. The choir sang Lee Williams's eight-part 'Festival Hymn' (unaccompanied), conducted by Mr. W. Twining, and Dvorák's 'Te Deum,' conducted by Mr. Webb, who also directed the orchestra in Schumann's Symphony in E flat (Op. 97) and pieces by Smetana and Dvorák; also the Beethoven Concerto in G (No. 4), for pianoforte and orchestra, with Mrs. W. H. Mortimer as soloist. At the close of the concert Mr. Webb was presented with a purse of gold.

The excellent quality, attack and energy of the Exeter Choral Society, of which Mr. Allan Allen is the conductor, gave fine effect to the stirring choruses of 'The Messiah' on December 13, though exception must be taken to the exaggerated tempo at which one or two were taken. The undoubted strength and life of this Society of something under two hundred singers should make for it a good career, and

with experience which attach to it, it will disappear. M. of the Exeter Association, and Dr. H. performance local Philharmonic being excellent Part-songs were

The newly has decided February, until members have Opera performance opening November Naval College Pininfare, began Amateur Society gave performance success.

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The cham Society room the Hamill Fonteyne, a who played magnificently solos, joined Dr. Sinclair before Christ On Decem gave a perform oratorio, the 'Hodie Chi Mr. Evan of the So the band be On Decem a perform Marchant's Miss Muriel Borwell.

Dr. R. R century' at December 9

with experience and continued training the obvious faults which attach themselves to a young choir will doubtless disappear. Mr. Allan Allen has been appointed chorus-master of the Exeter Oratorio Society and Western District Choral Association, in amalgamation, of which Dr. D. J. Wood and Dr. H. J. Edwards are co-conductors. A concert performance of 'Maritana' was given at Holsworthy by the local Philharmonic Society on December 14, the choruses being excellently sung. Mr. H. H. Bennett conducted. Part-songs were sung in the second part of the programme.

The newly-formed Teignmouth Amateur Operatic Society has decided to perform 'The Old Guard' (Planquette) in February, under Mr. Percy Foster. Already forty-five members have been enrolled. Castellano's Italian Grand Opera performed a repertoire at Torquay during the week opening November 20. The cadets and others of the Royal Naval College at Dartmouth gave performances of 'H.M.S. Pinafore', beginning on November 29; and Exmouth Operatic Amateur Society during the week beginning December 4 gave performances of 'The Pirates of Penzance' with great success.

CORNWALL.

Marazion Male-Voice Choir sang several of the 1911 musical competition test-pieces at Hayle on November 29, under the direction of Mr. J. H. Trudgen; and on December 8 the same fine force of male voices repeated the concert at Hemoor.

An unusually fine performance of 'Samson' was given on December 7 by the Redruth Musical Society, an excellent choir and band trained by Mr. Matthew Clemens. Even for a Cornish choir the male sections were splendid in vigour and resonant quality, and the singing of the combined parts was inspiring in attack, precision and verve. Falmouth Philharmonic Society sang 'The Messiah' on December 11, under Canon Corfe. Much success was achieved by Miss Edith Blight, particularly in the declamatory numbers. Mr. T. Herbert Williams directed the Truro Philharmonic Society in the same oratorio on the following day, the Falmouth singers supplementing the city choir. Mr. A. C. Faull, of Plymouth, took his choir from Sherwell Church to Liskeard on December 13, where they exemplified the best features of part-singing in pieces by Fanning, Elgar, Pinsuti, &c.

A musical and dramatic entertainment was given at Redruth on December 7, including a cantata, 'Queen o' May,' conducted by Mrs. Rich.

A special word of encouragement and of commendation is due to the Penzance Orchestral Society for the fine playing they exhibited at their eighth concert on December 8, conducted by Mr. Walter Barnes. They showed much progress under continued study. This season ladies have been admitted for the first time, with good results, in the string section, and the symphony performed was Beethoven's C minor.

DUBLIN.

The chamber-music recitals held at the Royal Dublin Society rooms during the past month have been given by the Hamilton Harty Wind Trio (Messrs. Fransella, J. L. Fonteyne, and Hamilton Harty); the Brodsky Quartet, who played Tchaikovsky, Op. 22, and Beethoven, Op. 132, magnificently; Sapellnikoff, who, besides playing several solos, joined Dr. Esposito in duets for two pianofortes; and Dr. Sinclair, of Hereford, whose organ recital was the last before Christmas.

On December 12, the University of Dublin Choral Society gave a performance of Parts I. and II. of Bach's 'Christmas oratorio,' the Magnificat in D, and Sweetnick's motet, 'Hodie Christus natus est.' The solos were sung by Mr. Evan Cox and Mr. Thomas Marchant, and members of the Society. Dr. Charles Marchant conducted, the band being mostly amateur.

On December 14, the Dublin Philharmonic Society gave a performance of Mendelssohn's 'Elijah,' under Dr. Charles Marchant's direction. The soloists were Madame Borel, Miss Muriel Ashe, Mr. Dan Jones, and Mr. Montague Borwell.

Dr. R. R. Terry lectured on 'English music in the 16th century' at a meeting of the Tonic Sol-fa Association on December 9.

EDINBURGH.

Messrs. Paterson's orchestral concerts continue to draw crowded audiences. The lesser-known orchestral compositions brought forward during the month include Charles Macpherson's 'Fantasy on four Scotch tunes,' Carse's Symphony No. 2, in G minor, and Debussy's 'Ronde de Printemps.' The soloists have been Misses Alice Wilna and Kathleen Howard (vocalists), and Messrs. Backhaus and Arthur de Greef (pianists). Conducted by Mr. T. H. Collinson, the first of the present season's series of concerts given by the Edinburgh Amateur Orchestral Society was held in the Music Hall on November 22. The programme comprised orchestral works by Wagner, Beethoven, Henselt, Dvorák, and Saint-Saëns, and the performances reached a high standard of excellence. Mr. Harrison Cook was the vocalist.

The first of three chamber concerts was given in St. Andrew's Hall, on November 24, by the Millar-Craig String Quartet—a local combination of talented players consisting of Misses Emily Buchanan, Theo Hunter, Dorothy Chalmers, and Mr. D. Millar-Craig. The playing possessed rare balance of tone, unanimity of attack, degree of attention to nuance and purity of intonation. Miss Marion Richardson contributed songs.

Mr. John Tait's Select Choir gave an enjoyable concert to a large audience in the Oddfellows' Hall on November 25. The programme comprised choruses and part-songs, chiefly unaccompanied, by Elgar, Eaton Fanning, Parry, and other composers, and these were sung with a degree of steadiness and refinement of tone which gave evidence of careful training, and reflected much credit on the conductor. Songs contributed by members of the choir, and violin solos by Mr. Fred J. Falconer, lent agreeable variety to the programme.

The second of four historical concerts was given in the University music class-room on December 8. The programme comprised compositions, chiefly vocal, by J. S. Bach and his sons. Herr Georg A. Walter, of Berlin, was the tenor vocalist, and the accompaniments were played by Frau Elsa Walter. Mr. Arthur Dace contributed pianoforte solos, and the organist was Mr. Matthew Shirlaw.

GLASGOW.

The second Classical Concert on November 21 was notable for the first performance in Glasgow of Elgar's Symphony No. 2, in E flat. The work was splendidly interpreted by the Scottish Orchestra, under Mr. Emil Mlynarski. At this concert Mr. Mischa Elman gave a fine performance of Max Bruch's first Violin concerto in G minor.

The Choral Union made their first appearance this season on November 28, when, conducted by Mr. Mlynarski, the first and third Acts of 'Lohengrin' were presented. The choral-music, rehearsed by Mr. Henri Verbruggen, the new chorus-master, was sung with very good effect, and the instrumental part was brilliantly played by the Scottish Orchestra. Of the six solo vocalists, Mr. Morgan Kingston deserves a special word of praise for his singing of the part of Lohengrin. At the fourth concert, on December 5, Mr. Wilhelm Backhaus appeared for the first time under the auspices of the Choral and Orchestral Union, giving a virile interpretation of Schumann's Pianoforte concerto in A minor. The programme also included two novelties—Mr. A. von Ahn Carse's second Symphony in G minor, which was at once received with popular favour, and the waltz from Strauss's 'Rosenkavalier.' From November 27 to December 9 the Quinlan Opera Company fulfilled a fortnight's engagement at the King's Theatre, including in their repertoire two operas new to Glasgow audiences, viz., Puccini's 'The girl of the Golden West,' and Debussy's 'Prodigal Son.' As a pleasant change from these music-makings came the Glasgow Glee and Madrigal Society's concert on December 11. This fine body of singers, ably conducted by Mr. B. W. Hartley, gained the first prize in the chief choral class at the recent Glasgow (competitive) Festival, and on the present occasion they showed themselves quite worthy of that distinction. Their programme included unaccompanied pieces in various styles, and their performance was worthy of all praise.

This was notably so in J. C. Bach's motet, 'I wrestle and pray,' and Elgar's 'Weary wind of the west.' Miss Gertrude Haworth and Mr. Henry Brearley were the solo vocalists. At the fifth concert, on December 12, the principal number on the programme was Brahms's first Symphony in C minor, which was finely handled by Mr. Mlynarski. Miss Kathleen Howard as solo vocalist made an excellent impression.

At the third monthly meeting of the Glasgow Southside Society of Organists, the Rev. Dr. G. Bell lectured on 'Present hindrances to the advance of church music in Scotland.'

The management of the Choral and Orchestral Union gave by way of experiment a mid-week afternoon orchestral concert, but it was only moderately successful in point of attendance, and the experiment has not been repeated. The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoek, gave their first concert of the season on December 13. The programme included Saint-Saëns's first Violoncello concerto in A minor (Mr. Mozart Allan, soloist), the Overture to 'A Midsummer Night's Dream,' and an attractive Serenade for orchestra by Percy Pitt, the last number being played for the first time in Glasgow. Mr. Alexander Richard's vocal contributions gave variety to the purely instrumental programme.

GLOUCESTER AND DISTRICT.

The first and miscellaneous concert of the Cheltenham Philharmonic Society was held in the Town Hall on Wednesday, November 29, when a programme based not on the popular, but wholly on the musical standard was submitted, including Bach's No. 3 (in G) 'Brandenburg' Concerto; and Mozart's 'Eine kleine Nachtmusik.' The soloists were Mr. Frank Mullings, tenor, and Mr. Charles Collier, harpist. The orchestra acquitted themselves faultlessly, while the choir created a good impression, being heard to advantage in Sir Hubert Parry's 'Come, pretty wag, and sing.'

An interesting programme of instrumental and vocal music had been prepared for the first concert of the Gloucester Choral Society's fifty-first season, held at the Shire Hall on Thursday, December 14. It comprised the 'Casse Noisette' suite (Tchaikovsky), 'Summer Sports' (A. Herbert Brewer), 'Landerkennung' (Grieg), and 'Cavalleria Rusticana' (Mascagni). The principal vocalists engaged for the caste named were Miss Marion Perrott, Miss Edith Clegg, Mr. Samuel Masters, and Mr. Dalton Baker. Dr. A. Herbert Brewer conducted, and the forces assembled under his baton numbered about 200. 'Summer Sports,' the suite for chorus and orchestra which was written by Dr. Brewer for the Gloucester Festival of 1910, comprises numbers for mixed, male, and female voices, and the music preserves and accentuates the spirit which the old writers of the words must have wished to convey. At the annual general meeting of the Society, Sir Hubert Parry was elected President in place of the late Mr. Joseph Bennett.

During the early part of the season, popular organ recitals on the new organ at the Shire Hall were given by Dr. Brewer, but were relinquished upon the commencement of the free recitals at the Cathedral.

LIVERPOOL AND DISTRICT.

Conducted by Sir Frederic Cowen, the programme of the fourth Philharmonic concert, on November 21, included MacDowell's Pianoforte concerto No. 2, in D minor, masterfully played by Madame Carreno, whose skill was more apparent than the vitality of the music. Mr. Wallace's orchestral poem 'Villon' made an entirely favourable impression by its fanciful suggestiveness and piquant scoring, and Mr. Daniel Beddoe was successful in his tenor songs. The choir were called upon for only one item, Elgar's powerful and patriotic choral peroration to the 'Banner of St. George.' 'It comes from the misty ages.' The Symphony No. 1, in G minor, by Kalinnikoff, was finely played by the orchestra. It shows immense musical talent, but hardly creative genius.

At the fifth concert, on December 5, Mr. Thomas Beecham fulfilled his engagement as a 'Guest-conductor,' and his readings were heard with attention and approval, especially in Mozart's Symphony No. 34, in C, a seldom-played but very beautiful work in three movements, Delius's English

rhapsody 'Brigg Fair,' Wagner's Prelude and Liebestod Liszt's symphonic-poem 'Orphée,' and Strauss's humorous 'Till Eulenspiegel.' In this varied selection Mr. Beecham showed thorough command and interpretative instinct. The vocalist was Madame Julia Culp, a lieder singer of high distinction. Her beautiful voice was exhibited in groups of songs by Beethoven and Schubert, the latter having pianoforte accompaniments played by Mr. Beecham. Two choruses by Dr. Ethel Smyth, especially 'Hey Nonny No,' showed her powers as a constructive musician. Her writing for the voices is instrumental in scope and difficulty. The chief feature of the music is its strenuous and exciting rhythm and vivid orchestral colouring. Further rehearsal of the choral part would have been an advantage to the performance.

Sir Edward Elgar's second Symphony had its first performance here on December 2, when the composer himself conducted the Halle Orchestra. The music makes all the greater impression by the absence of any avowed programme. Even the prefixed Shelley lines, 'Rarely, rarely comest thou, Spirit of Delight,' give no clue. But pure music of this calibre is a delight in itself. Together with the first Symphony and Violin concerto, this second Symphony belongs to the realm of the great and noble music. The programme also included Brahms's 'Tragic Overture and Saint-Saëns's 'Rouet d'Omphale.'

The Akeroyd Symphony Orchestra concerts continue to receive considerable and deserved support. The visit of M. Sapellnikoff, on November 28, was the occasion of a brilliant performance by him of Liszt's E flat Pianoforte concerto; and Schumann's fourth Symphony in D minor, conducted by Mr. Akeroyd, was heard to advantage.

The eleventh Festival of the Liverpool Church Choral Association was successfully held in St. George's Hall on December 7. The choir of 497 voices was made up of contingents from the choirs of twenty churches in Liverpool, Bootle and Birkenhead, and the singing was marked by not only powerful and balanced tone, but also by commendable attention to expression. A great improvement was noticeable in this respect, and there were welcome instances of effective piano singing. The desire of the committee to encourage the practice and performance of standard church music was illustrated by the seven choral items in the music-book, viz., 'The Lord is great in Zion' (W. T. Best), 95th Psalm 'O come, let us worship' (Mendelssohn), Magnificat and Nunc dimittis in E flat, and anthem for tenor solo and chorus 'My God, I love Thee' (G. J. Bennett), anthem 'For all the Saints' (C. T. Reynolds), 'Hymn to the Trinity' (Tchaikovsky), especially well sung, unaccompanied, by the quartet and chorus, and Handel's Coronation anthem 'Zadok the Priest.' The eminent organist of Lincoln Cathedral, Dr. Bennett, at the invitation of the committee, came specially to conduct his music. His Magnificat and Nunc dimittis in E flat is a concise and masterly setting, and was sung extremely well. His anthem is also typical of modern cathedral music of the highest class.

Dr. Bennett played as an organ solo two movements from the 'Sonata Pastorale' of Rheinberger, under whom he had studied composition. Upon his adjudication, the anthem, 'For all the Saints,' was selected from the nineteen compositions sent in anonymously by local composers. It proved to be the work of Dr. C. T. Reynolds, organist of Christ Church, Cloughton, Birkenhead, who conducted an interesting performance of his effective setting. In addition to Dr. A. L. Peace's organ accompaniments, there were four brass instruments and drums. The soloists were Master Eric Bates (London College for Choristers), Mr. James Barr (alto, Liverpool Cathedral), Mr. John B. Renda (tenor, Lincoln Cathedral), and Mr. George Parker (bass, Manchester Cathedral), who was especially successful in songs by Brahms and Dvorák. An immense audience included the Lord Bishop and many representative citizens.

Public interest in the revival of old music was agreeably stimulated by Mr. Cecil Sharp's lecture on 'Folk Dances and Songs,' on November 23, and by the second visit of Miss Nellie Chaplin and her excellently-trained company of singers and dancers, who appeared at the New Repertory Theatre on the afternoon of November 29.

The musical Monday evenings provided for the members of the new Rodewald Concert Club continue to find favour, especially with those who find their pleasure in chamber music heightened by permission to smoke.

As usual, was quite full, conducted the reading of the Lunn was especially of Elgar's been abundant Societies which proclivities of Liscard Orchestral played Wallis Mr. John La of Tchaikovsky Society, which played two n and Grieg's Miss Elizabeth vocalists were The Oxtord concert in t played Germ the New V Symphonic V The Blunc has the adva played a pr concert on I Conducted Society gave on December Mr. Hami revived by the December 14 creditable if The Welsh on December with an eng only to enjoy of having ch The principa Mr. Daniel fully equal to with Mr. Bra

M Quite poss turning-point Under the al on certain e worth a visi found great the dreaded accorded to some sages quite justified just as good classics. W judicious ble tring enthusi music. It permanent co much to be first-rate visi satisfaction is opinion and scarcely be es The conce November 2 throughout sonority. Fr quite the same because Rich ment, and t Alike in this variations, th of the string The more one's surpris Of course, at as, say, of a

As usual at the Harrison concerts the Philharmonic Hall was quite filled on November 29, when Mr. Landon Ronald conducted the New Symphony Orchestra in an emotional reading of the Symphony 'Pathétique.' Madame Kirkby Lunn was especially successful in her songs, notably in two of Elgar's 'Sea Pictures.' During the past month there has been abounding activity displayed by the various orchestral Societies which provide such useful outlets for the musical proclivities of the rising generation. On November 25, the Liscard Orchestral Society, conducted by Mr. Philip Smart, played Wallace's tone-poem, 'The passing of Beatrice,' and Mr. John Lawson, as soloist, was heard in the first movement of Tchaikovsky's Violin concerto. The Anfield Orchestral Society, which Mr. William Faulkes conducts, on December 6 played two movements from Beethoven's seventh Symphony and Grieg's A minor Pianoforte concerto, in which Miss Elizabeth Stocks cleverly played the solo part. The vocalists were Mrs. G. B. Russell and Mr. D. R. Thomas.

The Oxtan and Cloughton Orchestral Society, at their concert in the Birkenhead Town Hall on December 9, played German's 'Richard III.' overture, Dvorák's 'From the New World' (three movements), and Boellmann's Symphonic Variations (solo cello, Mr. Walter Hatton).

The Blundellsands Amateur Orchestral Society, which has the advantage of Mr. V. Akeroyd's conductorship, played a programme which denoted high aim at their concert on December 9.

Conducted by Mr. H. P. Allen, the Catholic Philharmonic Society gave a most satisfactory performance of 'The Messiah' on December 12.

Mr. Hamish MacCunn's 'Lay of the Last Minstrel' was revived by the Post Office Choral Society at their concert on December 14, when Mr. Percival H. Ingram conducted a creditable if not wholly satisfactory choral performance.

The Welsh Choral Union's performance of 'The Messiah' on December 16 completely filled the Philharmonic Hall with an engrossed and enthusiastic audience who came not only to enjoy the familiar music, but also in the expectation of having choral thrills. In this they were not disappointed. The principals were Miss Emily Breare, Miss Mabel Braine, Mr. Daniel Beddoe, and Mr. Thorpe Bates—four singers fully equal to all demands. Mr. Akeroyd led the orchestra, with Mr. Branscombe at the organ.

MANCHESTER AND DISTRICT.

Quite possibly the past year may prove to have been the turning-point in music on the 'grand' scale in Manchester. Under the altered conditions the Hallé Society has ventured on certain excursions into territory never hitherto thought worth a visit, and the executive and public alike have found great delight in the newer Elgar and Bantock, and in the dreaded Dukas, Delius, and Max Reger: the reception accorded to the works of these men has not been tepid, as some sages prophesied. 'Young Manchester' has been quite justified in its assertion that the best modern work was just as good a 'box-office draw' as the most revered of the classics. What was wanted in the programmes was a judicious blend of old and new, and conductors who would bring enthusiasm to the task of interpreting both styles of music. It is not at all improbable that the idea of a permanent conductor may not be revived; certainly there is much to be said from all sides in favour of a series of first-rate visiting conductors. In that way probably more satisfaction is given in the long run to all grades of musical opinion and taste, whilst the gain to the orchestra can scarcely be estimated.

The concert of his own works conducted by Elgar on November 23 was most inspiring. The string-playing throughout the evening had exceptional warmth and sonority. From no other English orchestra does one get quite the same impression of the Elgar 'Allegro'—probably because Richter always carried a heavy bass-string department, and this wholesome practice is still maintained. Alike in this work, the second Symphony and the 'Enigma' variations, the ear was ravished by the wonderful character of the string orchestration.

The more one hears this Symphony No. 2, the greater is one's surprise at its lukewarm reception in some quarters. Of course, at a first hearing, one cannot grasp so much of it as, say, of a Tchaikovsky symphony: there is not the same

reiteration of ideas dinred into the memory by constant repetition. Comparatively speaking, Elgar's ideas are more fugitive, but the thread of the argument is never lost, and its logical development is unfolded by this orchestral orator in language so noble and lofty in thought, and of such compelling nervous force, that the hearer is spellbound. It would be difficult to name in orchestral music anything of more dazzling brilliance than the closing pages of the first movement, or to excel the noble eloquence of the final movement; emotionally, the appeal of the Larghetto is greatest of all.

The 'Grania and Diarmid' music had not been heard before in Manchester, and the greater glories of the other music only served as an admirable foil to its serene atmosphere.

On November 30, December 7 and 14, following Elgar, came Schalk (of Vienna) and Müller-Reuter (of Crefeld), both of them disciples of orthodoxy. Schalk's programme was quite familiar in aspect, with the notable exception of Max Reger's 'Variations on a Merry Theme by Adam Hiller': here everybody was on unfamiliar ground, nothing of Reger's orchestral work having been played before by the orchestra. Considering the limited time for its rehearsal, the performance was so good as to make one eager to gain further acquaintance with it. The general impression left by Müller-Reuter's conducting on December 7 (miscellaneous) and 14 (Berlioz's 'Faust') was that it scarcely came up to expectations. The choir had necessarily been devoting much time to Bantock's 'Atalanta in Calydon' for December 25, and probably the preparation of 'Faust' had suffered somewhat in consequence. The solo vocalists, too, left much to be desired, only Mr. Thorpe Bates having any of the requisite qualifications for the task.

The part played by Mr. Simon Speelman's Saturday night cheap-priced 'Promenade' smoking concerts is increasingly important. It cannot be seriously urged that they are antagonistic to that of the Hallé concerts, though they may draw a small proportion of their audience from Hallé habitués. More probably they are educating many people into potential Hallé concert-goers. The orchestral schemes and the list of solo-instrumentalists leave little to be desired. The vocal solos are on a distinctly lower level.

The second Harrison concert brought Mr. Landon Ronald on one of his rare visits to Cottonopolis. Apart from the 'Pathetic' Symphony, his programme contained items of quite ephemeral interest. Madame Kirkby Lunn, the most distinguished musician given to the world by Manchester in the last twenty years, was warmly welcomed.

Although the Schiller Club premises have passed under the auctioneer's hammer, Mr. Carl Fuchs is making valiant efforts to keep alive these famed chamber-concerts, the venue having been transferred to the Milton Hall, one of four new concert-rooms recently opened here. At the first of this series in the last week of November the Manchester Trio were the instrumentalists and Miss Hilda de Angelis, the vocalist.

The executive of the Manchester Vocal Society, acting on Mr. Herbert Whittaker's advice, have reduced the number of concerts but raised their quality. At the first meeting of the current season Elgar's 'O wild west wind,' Havergal Brian's 'Shall I compare thee to a summer's day,' and Lee Williams's 'Festival Hymn' were the chief choral features.

The last two meetings of the Manchester Musical Society were mainly devoted to music written by two Manchester musician-critics—Mr. Bonavia and Mr. E. Duncan—much of the work being still in MS. In both cases probably the finest indication of the merit of their work was found in songs, Miss Myra Dixon capturing much of the elusive charm of Mr. Bonavia's exquisite miniatures. Mr. Duncan had the assistance of Miss Hilda de Angelis, Miss Annie Worsley, and Mr. Ramsey Clarke.

On November 24 and 25, there were large attendances at the University to hear Mr. Cecil J. Sharp lecture on 'English folk-song,' and to discuss with him the place of folk-song in education.

In Blackburn there is a sad deficiency of good halls suitable for choral concerts, but this will be remedied ere long. Dr. Bairstow's Society gave a miscellaneous choral and orchestral concert before Christmas, the conductor's speedy recovery from dangerous illness being very gratifying. Another

Blackburn organization worthy of note is the Ladies' Choir, directed by Mr. F. Duckworth, now in its seventh season. The choir only sings twice annually, for charitable objects, and the programmes invariably include items of unusual interest. Their programme on December 7 included Mackenzie's 'Rhyme of the four birds,' and one of Colin Taylor's 'Slumber songs of the Madonna.' Miss Myra Dixon and Mr. Bridge Peters were the solo vocalists, and Miss Elsie Haworth, the violinist.

NEWCASTLE AND DISTRICT.

Sir Frederic Cowen conducted the first performance here of 'The Veil,' on November 29. The sincerity, beauty, and deep expressiveness of this momentous work roused widespread admiration. The choral portions were sung with agreeable tone and expression by the Choral Union, and the Scottish Orchestra responded with sympathy to their former conductor. Miss Ada Forrest, Miss Phyllis Lett, Mr. Maurice d'Oisly and Mr. Herbert Brown were a well-balanced quartet. Elgar's spiritual 'Go, song of mine' (conducted by Dr. Coward), Wagner's 'Wahn, Wahn' (sung by Mr. H. Brown), and Cowen's 'Phantasy of Life and Love' completed the programme.

The Musical Union, a week later, gave the fourth performance in the city of Brahms's 'Requiem,' and the first performance of 'Three hymns from the Rig Veda,' by Gustav von Holst. These latter works are elevated in tone, and interesting examples of the ability of our English writers. The choir have sung so much ultra-modern choral music that Brahms was well within their powers, and an excellent performance of both works was given. A local orchestra was engaged, and Mr. E. L. Bainton conducted a most creditable concert.

Handel's 'Israel in Egypt' was admirably sung by the augmented choir of the Wesleyan Church, North Shields, on Tuesday, December 5. Mr. H. Y. Dodds conducted, and strings and organ supplied the accompaniments. On December 7, Mr. N. Kilburn conducted Berlioz's 'Faust,' which was given by the joint forces of the Sunderland Philharmonic Society and the Leeds Symphony Orchestra. A word of praise must be accorded to the latter for their playing. The soloists were Miss A. Forrest, Messrs. M. d'Oisly, Thorpe Bates and R. W. Waddle.

The Harrison concert on December 1 provided fine performances of a hackneyed programme. Tchaikovsky's 'Symphony Pathétique,' the 'Figaro,' and 'Tannhäuser' Overtures, and numbers by Svendsen and Saint-Saëns were the orchestral items; two songs of Elgar, and one each of Saint-Saëns and Landon Ronald were the vocal numbers. Nothing but praise can be given to the executants, the New Symphony Orchestra and our great singer, Madame Kirkby Lunn. Mr. Landon Ronald showed fine technique as a conductor. There are two chamber concerts to record: the Newcastle Musical Society opened their season with Stanford's Trio, Op. 73, and Dvorák's Pianoforte quartet, Op. 87. Three of Debussy's beautiful pianoforte pieces were played by the pianist, Mr. E. L. Bainton, and the other performers were Mr. A. Wall (the director of the Society), Mr. J. Walker and Miss H. Page. At the Chamber Society's concert on December 8, three soloists new to the city appeared, viz., Mr. Ernest Schelling, Signor Antonio de Grassi, and Madame Julia Culp, who proved herself a consummate artist.

[*Erratum.*—The chamber concert on November 10, announced in the December issue as being given by the Chamber Music Society, was given by the Classical Concert Society.]

NOTTINGHAM AND DISTRICT.

A visit from Miss Janet Hemsley and Mr. Alfred Pratt, provided the musical public of this city with a great treat on November 23. Miss Hemsley is a native of the city, and maintained a high vocal standard, embracing works from Morley to Elgar, and including vocal works by the best French, German and Italian composers. Two songs which she included in her programme were from the pen of Mr. Alfred Pratt, and were warmly received. At the pianoforte, Mr. Pratt gave, as solos, Schumann's Romance in F sharp major and Godard's 'Valse Chromatique' in a style that made one regret that he had not a larger share in the programme.

The works selected for the first orchestral concert of the Sacred Harmonic Society, on November 30, were selected from the compositions of Wagner and Tchaikovsky; and, considering the strong amateur element in the performers, reflects the greatest credit on all concerned, but especially on Mr. Allen Gill, the conductor. The Symphony 'Pathétique' was probably the best performance, and the most enjoyed, though the 'Siegfried Idyll' and the 'Casse Noisette' Suite were more popular. Mr. Harry Dearth contributed two vocal items, 'Wolfram's Address' and 'Dalland's Aria,' and in the latter was compelled to give an encore. The noticeable feature of the concert was the beauty of the string tone throughout the programme, without any reflection on the wood-wind or brass.

The first of a new series of Subscription Concerts for charitable purposes was given on December 5, when the New Symphony Orchestra, under Mr. Landon Ronald, gave fine performances of Tchaikovsky's Symphony 'Pathétique,' Mozart's 'Figaro' Overture, Svendsen's 'Carneval in Paris,' Saint-Saëns's Symphonic-poem 'Le Rouet d'Omphale,' and Wagner's Overture to 'Tannhäuser.' The concert was one of the best we have had in Nottingham for some time, and with the assistance of Madame Kirkby Lunn's magnificent singing of Elgar's 'Sea Songs' and the great aria from 'Samson and Delilah,' as well as a charming song, 'O lovely night,' by the conductor, started the series in a brilliant style.

OXFORD.

On October 21, Mr. A. J. Slowcombe and his party gave an interesting chamber concert in the Assembly Room of the Town Hall, the programme being devoted to the works of Schubert, of which the principal items were the Quartet in E flat, Op. 125, No. 1, and the Quintet in C, Op. 103. Later in the term they gave a Dvorák programme with equal success.

On October 28, in the New Masonic Hall, Miss X. Chaplin with her string quartet, gave another of her welcome old-time dance and musical recitals, which proved throughout not only enjoyable but eminently educational.

On October 31, Herr Kreisler gave a violin recital in the Town Hall, assisted by Miss Roma Tremaine (vocalist). On November 3, Miss Fanny Davies, with Signor Pablo Casals and Mr. Campbell McInnes, gave a Bach-Beethoven-Brahms concert in the Town Hall, to a full and appreciative house. On November 22, in the Town Hall, under the auspices of the Musical Club, the Akeroyd String Quartet, with the addition of Messrs. Draper, James, Borsdorf and Tovey (playing clarinet, bassoon, horn and pianoforte respectively) gave an excellent chamber concert, the chief items being Schubert's ever-welcome Octet, Op. 166, and his String quartet in C minor. A Trio by Mr. Tovey was also included for pianoforte, clarinet and horn, the composer playing the pianoforte part. The Trio is entitled 'Stylé tragique,' and this accurately describes the work. On November 25, in the Town Hall, Herr Sapellnikoff and Mr. Theodore Byard gave a pianoforte and vocal recital which was well attended. On November 29, Madame Carreño and Mischa Elman gave a joint recital in the Town Hall, when both artists well maintained the reputation they gained here two years ago.

We now come to the great event of the term—or, rather, of the whole year—Sir E. Elgar's oratorio, 'The Kingdom,' given by the combined forces of the Bach Choir and the Choral Society on December 6, in the Town Hall, under the composer's direction. The performance, being the first in Oxford, was looked forward to with unusual interest, and the house was crowded. The soloists were Miss Agnes Nicholls, Miss Muriel Foster, Mr. John Adams, and Mr. Campbell McInnes, each and all eminently satisfactory in every way. The chorus-singing was uncommonly good—with excellent tone, clear enunciation, and dramatic expression whenever the situation required it; in fact, we have rarely, if ever, heard the choir sing better, and their response to the conductor's baton was most praiseworthy. We do not wonder that Sir E. Elgar was pleased with the performance of his beautiful work, for it could scarcely be otherwise; and here we may say that Sir Edward himself received quite an ovation. If we singled out any numbers for special congratulation and well-won praise, they

would probably be the duet, 'At the beautiful gate,' by the two lady soloists, and the chorus, 'Lord's Prayer,' immediately before the conclusion. The chorus preparation for this oratorio, and for the Bach motet, 'Jesu, priceless Treasure,' which followed, was in the capable hands of Dr. H. P. Allen, the conductor of both Societies, and he must be warmly congratulated on the thoroughly excellent artistic results achieved.

On December 7, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture in the Sheldonian Theatre upon a most attractive subject, that of 'Coronation Music in various Reigns,' which drew together an appreciative audience. The illustrations—'The King shall rejoice' (Handel), 'I was glad' (Parry), and 'O hearken Thou' (Elgar)—were sung by the Magdalen College Choir under the firm guidance of Dr. Roberts. Mr. Ley, the Cathedral organist, presided at the organ.

The usual Sunday evening concerts at Balliol College have been continued throughout the term under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

'THE VEIL' (COWEN).

In being among the earliest of provincial music bodies to introduce Sir Frederic Cowen's 'The Veil' to their subscribers, the Sheffield Amateur Musical Society were but carrying out a tradition of enterprise which has now existed for nearly fifty years. The performance was given in the Albert Hall, Sheffield, on Tuesday, December 12, under the direction of Sir Henry J. Wood. The choir, trained by Mr. J. A. Rodgers, numbered 280, and the orchestra 65, the latter being identical with that organized for the Sheffield Promenade Concerts. The soloists were Miss Carrie Tubb, Miss Violet Oppenshaw, Mr. Joseph Cheetham, and Mr. Frederick Ranalow. Mr. J. W. Phillips was organist. Keen interest was manifested locally in the performance, with the result that the hall was filled.

The scope and features of Cowen's deeply serious and beautiful work are by this time sufficiently well-known. It is generally conceded that in 'The Veil' he has been moved to produce the best that is in him, just as in dealing with a somewhat kindred theme, Elgar, in 'The Dream of Gerontius,' worked at white-hot inspiration. What is the more remarkable in 'The Veil' is that a composer who is past middle-age should have so thoroughly assimilated the most advanced modern idiom, methods and technique, and attained such apparently spontaneous and invariably happy results. Nowhere has the composer shown his versatility more convincingly. The mysticism of the opening section and of the 'Dream-vision'; the poignancy of that most beautiful scene depicting the mother bereft of her children, and the cumulative grandeur of the chorus, 'O Flower of all the world,' are instances of how, under the stimulus of the poet, he has assumed with perfect mastery styles foreign to his usual and earlier manner. In the exquisite love duet, 'Come to me, clasp me,' he is, however, entirely himself, and the music wells out, page after page, in easeful flow, thoroughly Cowenese and entirely charming. The work was heard with rapt attention, and there can be no doubt as to the deep impression made on both audience and performers by Sir Frederic Cowen's latest and finest work. The performance was technically admirable in all respects. The difficult score was smartly and expressively played and sung with beautiful tone and precision, and the soloists were most happily chosen. The polished diction of the choir aided greatly in the elucidation of Buchanan's text. A group of Wagner selections followed, completing an extremely successful concert.

The Sheffield Grand Opera Society gave their second series of performances at the Lyceum Theatre in the early days of December. 'Aida,' 'Tannhäuser,' and 'Faust' were produced under the direction of Mr. J. Duffell. The notable feature of the week was the fact that all the vocal principals and chorus were amateurs.

The Sheffield Choral Union gave an interesting revival of Handel's 'Saul' on December 4. There was a small but competent orchestra, and the choir, which has much improved under the training of Mr. Horace Reynolds, sang

intelligently and—the sopranos especially—with good tone. The work suffered from the absence of an organ, for which Handel wrote an independent part.

The St. John's (Abbeydale) Choral Society, which Mr. G. A. Seed trains and conducts, gave a varied concert at Dore, performing Jensen's 'Feast of Adonis,' Lloyd's 'Hero and Leander,' and a new setting, for eight-part chorus, of the 23rd Psalm by Mr. Harper Seed, son of the conductor. The new work, which is a *cappella*, and contains some scholarly and effective writing, was well received.

Mr. Thomas Brameld's labours at Rotherham and Doncaster are having a good influence on music in the surrounding districts. 'Hiawatha' and Bath's 'Wedding of Shon Maclean' in the latter town proved that progress in efficiency and enthusiasm is still being made.

A crowd of suburban and district concerts have been given during the month. Among these may be mentioned performances of 'The Daughter of Jairus' at Brunswick Chapel (conductor, Mr. W. A. Hamer); 'The Last Judgment' at Sheffield Parish Church (Mr. T. W. Hanforth); Smieton's 'King Arthur' by the Fulwood Amateur Musical Society (Mr. Walter Skinner); 'Hymn of Praise,' at Sharrow Parish Church (Mr. O. C. Owrid); Gade's 'Psyche' by the Norton Lees Choral Society (Mr. A. Bagshaw); and Gade's 'The Erl King's Daughter,' by the Heeley Philharmonic Choral Society (Mr. W. H. Moseley).

Among the numerous performances of 'The Messiah' given in the city and district one only, that by the Sheffield Musical Union, under Dr. Coward, may be referred to. It was notable in that Dr. Coward showed a disposition to modify some of his more drastic alterations and innovations, and that the total effectiveness of the performance was strengthened rather than weakened. The choir sang very finely. The soloists were Miss Ada Forrest, Miss Lucy Nuttall, Mr. Frank Mullings, and Mr. Joseph Lycett.

The senior and junior branches of the Sheffield Philharmonic Orchestra have given concerts, the former playing neatly and with directive and interpretative intelligence Schubert's 'Unfinished Symphony,' and the latter Sibelius's tone-poem 'Varsang.' The violins, numbering seventy-two in the junior orchestra, played very smartly.

The Amateur Instrumental Society, which has progressed recently under the direction of Mr. Frederick Dawson, gave a concert in the Albert Hall. The programme included Liszt's 'Rhapsody' No. 1, and Bach's 'Brandenburg' Concerto No. 2. Mr. Alfred Barker played the solo in Max Bruch's Violin concerto in G minor.

YORKSHIRE.

LEEDS.

Opera has been rife at Leeds during the past month. At the time of writing my last despatch, the Quinlan Company was drawing crowded houses by performances of works, two of which were entirely new to Leeds, whereas only one, 'Tannhäuser,' could be considered familiar; while the Moody-Manners Company, which came here on December 4, relied on five of the most hackneyed of operas, and had very poor houses indeed. The one exception was Saint-Saëns's 'Samson and Delilah,' and it attracted the largest audience of the week. There should be an obvious moral to this, and one trusts operatic managers may lay it to heart.

Chamber music has also been well represented. On November 29 the Leeds Trio gave Chevillard's Trio in F (Op. 3), Schubert's Quartet in A minor, and Richard Strauss's Pianoforte quartet in C minor, an interesting and varied programme, to which they did justice. On December 6 Miss Simpkin's ladies' string Quartet were heard at one of the Bohemian Concerts, in Novák's Quartet in G, a Mozart Quartet, and an interesting Trio sonata by Boyce, a charming example of the 18th century English school. On December 13 the Rasch Quartet, with Mr. Noel Bell as pianist, were heard in a brilliant performance of Novák's Pianoforte quintet in A minor, together with Schubert's String quartet in G (Op. 161), and on December 15 Messrs. Mason and Maude gave another of their programmes of Sonatas for violin and pianoforte. A very enjoyable violin recital was given at the Leeds Musical Evening on December 12 by Pecskaï, who gave a fine interpretation of Bach's seldom-heard Fugue in C, Max Bruch's Concertstück in F sharp (Op. 84), and other works, which displayed his

very high technical and artistic attainments. Miss Kathleen Smith, a young pianist of high artistic aims, gave a recital on December 18, the programme of which included representative works of the masters of pianoforte music from Bach to Chopin, Debussy, Sibelius, and others.

Choral music has been less in evidence, but on November 22 the Leeds Choral Union, under Dr. Coward, gave the third Act of 'Lohengrin,' with Miss Perceval Allen as Elsa, Mr. Maurice d'Oisly as Lohengrin, and Mr. Herbert Parker as the King. Elgar's Coronation Ode, a work closely identified with this Society, completed the programme. On November 29 the Leeds New Choral Society, of which Mr. H. Mathias Turton is conductor, gave with much success three short cantatas—Stanford's 'Revenge,' Elgar's 'Banner of St. George,' and Sir Frederick Bridge's 'Forging of the Anchor.'

OTHER TOWNS.

At the time of writing the Christmas 'Messiah' celebrations are beginning; another work which is now being heard more frequently, than one could have imagined possible twenty years ago, is Brahms's 'German Requiem,' which is becoming very generally recognised as an appropriate oratorio for Advent-tide. It was given by the Leeds Parish Church Choir, under Dr. Bairstow, on December 8; on December 15 he also conducted it in York Cathedral, Mr. T. Tertius Noble on this occasion taking the organ part, and the Leeds Parish Church Choir being associated with that of the Cathedral. Mr. C. H. Mcody conducted it at Ripon Cathedral on December 19, and accounts of other similar performances in different Yorkshire towns indicate that this great masterpiece is now making its way to a gradually widening recognition.

At Bradford the programme of the Subscription Concert on November 24 was chiefly sustained by Miss Elena Gerhardt and Mr. Jean Gerardy, duets for two pianofortes being contributed by the Misses Satz. At the next concert of the series, on December 15, Berlioz's 'Faust' was given, with Miss Mabel Manson, Mr. d'Oisly and Mr. Thorpe Bates in the principal parts. The Hallé Orchestra and the Bradford Festival Choral Society co-operated in a brilliant performance, which was ably conducted by Prof. Müller-Reuter. On December 13, Mr. S. Midgley, with Mr. Dunsford as violinist, gave the last of the three recitals, at which all Beethoven's Sonatas for pianoforte have been heard, an interesting experiment which has been attended with much success. The Bradford Permanent Orchestra's concert on December 2 was under the conductorship of Mr. Fricker, who gave excellent performances of Haydn's 'Clock' Symphony, Liszt's 'Les Preludes,' Tchaikovsky's 'Capriccio Italien,' and other works; a popular yet artistically interesting programme which was well received.

At Halifax the Choral Society, of which Mr. Fricker is the conductor, gave, on November 23, 'The wedding of Shon Maclean,' which went with capital spirit. Some extracts from 'The Flying Dutchman' and some clever 'Vagabond Songs' by Mr. E. B. Farrar were among the features of the miscellaneous second part. Miss Blanche Tomlin and Mr. Thorpe Bates were the principals. On December 9, the Halifax Madrigal Society, under Mr. Shepley, gave an exposition of the very finest type of unaccompanied choral singing. Madrigals by Morley and Wilbye, and part-songs by Lantock, Debussy and Mackenzie, furnished excellent material, and were sung with a perfection of finish deserving the highest praise. At the second of the Halifax Chamber Concerts, on December 8, the Rawdon-Briggs Quartet played string quartets by Mozart, Schubert, and Brahms, and a large audience indicated that these concerts are generally appreciated. The Huddersfield Subscription Concert, on December 12, was of a miscellaneous kind, Mr. Backhaus being the pianist, Mr. Gomez the violinist, and Miss Agnes Nicholls, Miss Lucy Nuttall, and Mr. Robert Radford the vocalists. The Huddersfield Glee and Madrigal Society, under Mr. Ibeson, gave a popular, if not very distinguished, programme of part-songs, &c., on December 5, the flute-playing of Mr. Fransella and the singing of Miss Perceval Allen being other features of the concert. On November 28, the Keighley Musical Union gave Coleridge-Taylor's 'Hiawatha,' under Mr. R. H. Moore's direction, with Madame Copeland, Mr. Hemsall, and Mr. Chippendale as the principals.

At the second of the Wakefield Chamber Concerts, on December 14, the London String Quartet, with

Mr. Julian Clifford as pianist, were heard in Dohnányi's String quartet in D flat (Op. 16), and Dvůřák's favourite Piano forte quintet, together with a 'Fantasy' for quartet by H. Waldo Warner, one of the crop of similar pieces which have resulted from recent competitions. Their ensemble was as near perfection as it is possible to attain. The Hon. Mr. Clifford was the vocalist.

At York, the Cathedral organist, Mr. T. Tertius Noble has been giving fresh proof of his versatility and energy in writing music for a comic operetta, 'Killibegs,' which was produced by an amateur company very successfully on November 27. The libretto, by Mr. K. E. T. Wilkins, is a clever example of the type associated with the Gilbert and Sullivan operettas, and Mr. Noble's tuneful music follows with marked success the same excellent precedent. The parts were generally well sustained, but a word of special commendation is due to Mr. Dennis Drew, who showed himself to be in voice, style, and stage-bearing, a baritone admirably suited to the requirements of light opera. On December 11, the York Musical Society, also under Mr. Noble's conductorship, gave the first and second portions of Coleridge-Taylor's 'Hiawatha' trilogy with much success, the choir, though over-balanced by ladies' voices, singing in a very pleasant style. By a curious coincidence, the very same programme was given on the same evening by the Scarborough Philharmonic Society, under Mr. Ely. The chorus-singing was regarded as one of the Society's best efforts, and the orchestra was also above the average. The Brodsky Quartet appeared at the Malton Subscription Concert on December 12, and played a masterly fashion Quartets by Beethoven (Op. 18, No. 6, & B flat) and Schubert (D minor). There was a good audience, and considerable enthusiasm, from which it may be inferred that there is a genuine appreciation of good music in and near this little country town. Lady Noel was the vocalist.

At the Hull Philharmonic Society's concert, on December 10, Goetz's Symphony was the chief feature of the programme, and was conducted by Mr. J. W. Hudson. Miss Alice Wilna was the vocalist.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from the newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—A miscellaneous concert of considerable interest was given by the Peterhead Choral Society on November 24, under the direction of Mr. Warren T. Clements. The principal interest was divided between the excellent singing of the choir in Faning's 'Moonlight,' Elgar's 'Britons, alert!' (from 'Caractacus'), Wood's 'Music when soft voices die,' Sullivan's 'The long day closes,' and the contributions of Mr. Watkin Mills as bass soloist.

ABERGAVERN.—The Choral Society gave their annual concert on December 11. The works performed being 'Hiawatha's Wedding-feast' and 'The death of Minnehaha.' The orchestra played the Overture to 'William Tell' and Jarnfeldt's 'Prælude.' The soloists were Miss Gladys Ashton, Mr. Albert Maiden, and Mr. Herbert Tracey. Mr. W. R. Carr conducted.

BATH.—The concert given by the Choral and Orchestra Society on December 5, under the direction of Mr. H. T. Sims, was an occasion of exceptional importance, for it provided an excellent performance of Sir F. Cowen's 'The Veil.' The choral singing was worthy of the occasion, and well realised the deep expression demanded by the music. The orchestra, led by Mr. J. W. Duys, was specially strengthened and did justice to the score. An adequate quartet of soloists was found in Miss Mabel Manson, Miss Maud Wright, Mr. Joseph Reed and Mr. Dan Price. Elgar's 'The Banner of St. George' and Grieg's 'Peer Gynt' formed the remainder of the programme.

BISHOP A. chosen for the December 6. Somervell's New Year's they get. T. choirs cut. The soloists Davis Brooks independent.

CARDIFF. it was orig December 5 secured a preparation bestowed. its theme, at Miss Ada F. Mr. Maurice Brown. Mr.

CHELMSF. concert of the The choir sang songs by El. The fine St. Schubert (in by Mr. G. I. and Mr. C. Miss Ethel V. conducted.

CHORLEY. Choral Soc December 4 work selecte (C. H. Llo Mrs. Wadd numbering audience w expression. conducted.

DITTON. Musical Soci Schools, Ho cantata 'On ductorship of pianoforte. part-songs an

GUILDFORD. 'Golden Le were given Society on l soloists were Mr. Roland and choir n leader of th conductor.

HAYWARD. the Musical cantata 'H direction of a selection creditable. and Mr. Per

HOBART. 'Judas M Congregation were Misses Mills, Mess Mr. Harold fifty voices. (city organist was conduct choirmaster

HYTHE.—ninth season and Beetho M. Ashwort

BISHOP AUCKLAND.—An unconventional programme was chosen for the concert of the Auckland Musical Society on December 6, for the chief choral numbers were Dr. Somervell's 'The forsaken merman' and Schumann's 'The New Year's song,' both of which deserve more attention than they get. The singing was up to the high standard which choirs customarily attain under Mr. N. Kilburn's direction. The soloists of the concert were Miss Eveline Birks and Mr. David Brooks. Grieg's 'Peer Gynt' suite was one of the independent contributions of the orchestra.

CARDIFF.—'The Veil' was performed at Cardiff, where it was originally produced, by the Musical Society on December 5. Sir Frederic Cowen conducted, and again secured an enthusiastic welcome for his work, upon the preparation of which great artistic care had evidently been bestowed. The choral singing was in every way worthy of its theme, and equally good work was done by the soloists, Miss Ada Forrest, Miss Lottie Wakelin, Miss Phyllis Lett, Mr. Maurice D'Oisly, Mr. W. E. Carston and Mr. Herbert Brown. Mr. Herbert Wyman was at the organ.

CHELMSFORD.—Mr. Frye's Choral Society gave their first concert of the season on November 27 at the Shire Hall. The choir sang in most finished style folk-songs and part-songs by Elgar, Brahms, Boughton and Coleridge-Taylor. The fine String quartets by Smetana (in E minor) and Schubert (in D minor, posthumous) were excellently played by Mr. G. H. Wilby, Mr. E. R. Wilby, Mr. C. Woodhouse and Mr. C. A. Crabbe. Miss Effie Martyn was the soloist, Miss Ethel Wamsley the accompanist, and Mr. F. R. Frye conducted.

CHORLEY WOOD.—The newly-formed Chorley Wood Choral Society held their first public performance on December 4, in St. Andrew's Church Room. The chief work selected for performance was 'Hero and Leander' (C. H. Lloyd), in which the solo parts were taken by Mrs. Waddy and Mr. Walter Kingsley. The choir, numbering sixty voices, pleasantly surprised the packed audience with their excellent tone, smart attack, and expression. Mr. Harry Field, organist of the Parish Church, conducted.

DITTON (LANCASHIRE).—The St. Michael's Church Musical Society gave their first concert of the season in the Schools, Hough Green, on December 13, when Sullivan's cantata 'On shore and sea' was performed under the conductorship of Mr. Albert Orton, who also presided at the pianoforte. The remainder of the programme consisted of part-songs and solos.

GUILDFORD.—Successful performances of Sullivan's 'Golden Legend' and Tchaikovsky's 'Capriccio Italien' were given by the Guildford Choral and Orchestral Society on December 16, before a crowded audience. The soloists were Miss Beatrice Spencer, Miss Gurney Jones, Mr. Roland Jackson, and Mr. Stewart Gardner. Orchestra and choir numbered 150. Miss E. G. Midgley was the leader of the orchestra, and Mr. Archibald Hollier the conductor.

HAYWARD'S HEATH.—A successful concert was given by the Musical Society on November 28, when Dr. C. H. Lloyd's cantata 'Hero and Leander' was performed under the direction of Mr. R. J. Beckett. Both in this work and in a selection of part-songs the choral singing was highly creditable. Solos were given by Miss Dorothy Kennard and Mr. Percy Hubbard.

HOBART (TASMANIA).—Performances of Handel's oratorio 'Judas Maccabæus' were given in Davey Street Congregational Church on October 30 and 31. The soloists were Misses Daisy Mangan and Gertrude John, Miss Sylvia Mills, Messrs. Arthur Lowe, W. Wallace O'Brien, and Mr. Harold Paton. The choruses were sung by a choir of fifty voices. The accompanists were Mr. J. Scott Power (city organist) and Miss Mary Corvan (pianist). The oratorio was conducted by Mr. George A. Jackson, organist and choirmaster of the church.

HYTHE.—The Choral Society gave the first concert of their ninth season on November 23. Gade's Trio in F, Op. 42, and Beethoven's in G, Op. 1, No. 1, were played by Miss M. Ashworth, Mr. W. F. Harris, and Dr. A. T. Froggatt.

The choir sang a number of madrigals, glees, and part-songs, under the conductorship of Dr. Froggatt. Miss Aimée Parkerson was the solo vocalist.

LEAMINGTON.—An all-Scotch concert was given by the Madrigal Society, under the direction of Mr. E. Roberts West, on November 30. The chief works on the programme were appropriately chosen from those of Sir A. C. Mackenzie, and were his 'Cotter's Saturday night' for the choir and his 'Scottish Rhapsody' (Op. 21) for the orchestra. Fitting solos were supplied by Miss Edith McCullagh and Mr. Ivor McKay. Gounod's 'Faust' was performed by the Choral Society with great success on December 7. Miss Emily Breare, Mr. Frank Mullings, and Mr. Humphrey Bishop sang the solos, and Mr. H. M. J. Gibbon conducted.

LONGREACH (QUEENSLAND).—The praiseworthy efforts of Mr. H. Cautley-Cautley to foster musical life in this neighbourhood have resulted in the formation of a small orchestra, which co-operated with the Male-voice Choral Society in a concert given at the Shire Hall on October 11. The principal numbers in the programme were the 'Sailors' Chorus' from Wagner's 'The Flying Dutchman,' Dudley Buck's 'In vocal combat,' Sullivan's 'The lost chord' (as arranged by Brewer and scored by the conductor), Cobb's 'A message to Phyllis,' and Elsas's choral-waltz 'Love reigneth.' Both choir and orchestra did creditable work under Mr. Cautley-Cautley's direction. The soloists were Misses Murray and Peterson (vocalists), Miss Donovan (pianist), and Miss Peele (violinist).

MARGATE.—The Philharmonic Society gave their first concert of the season in the New Pavilion on November 29. The programme included Tchaikovsky's Symphony 'Pathétique,' played for the first time in Thanet; the overtures 'Rosamunde' (Schubert), and 'Der verkaufte Braut' (Smetana); and the 'Miniature suite' of Eric Coates, recently produced at Queen's Hall. Vocal items were contributed by Madame Gertrude Simpson. The president and hon. conductor of the Society is Dr. E. J. Bellerby; the principal violins, Mr. H. Victor Mitchell and Miss Eva Harvey; the honorary accompanist, Mr. Curzon M. Poole.

NEVIS (BRITISH WEST INDIES).—The small Philharmonic Society which, under Mr. A. M. Howell, is making a gallant effort to establish musical life in this district, gave two concerts during the year. The high standard aimed at is shown by the choice of a Suite by Dolmetsch and an Andantino by Lemare for the orchestra (composed of string players) to perform. We wish Mr. Howell success in the prosecution of his venture.

PAIGNTON.—The first two scenes from Coleridge-Taylor's 'Song of Hiawatha' were excellently sung on December 13 by the Choral Society, conducted by Mr. W. Layton. The singing did justice to the picturesque, melodious music, and both were highly appreciated. The solos were sung by Miss Mabel Todd, Mr. Walter Glynn, and Mr. Alfred J. Layton. The concert opened with Mozart's 'Magic flute' Overture.

PERTH (W. AUSTRALIA).—An excellent choice of choral music was made by the Musical Union for their concert on November 7. Adolf Jensen's cantata, 'The feast of Adonis,' was the principal work performed, and the choir and soloists vied with each other in giving an adequate interpretation. Other choral numbers were Elgar's 'It comes from the misty ages,' Dr. Harris's 'Chorus of Empire,' and the Bridal chorus from Cowen's 'The rose maiden.' Songs were given by Miss Minnie Waugh and Mr. Leslie Perlstein. Mr. H. H. Chandler was at the organ, and Mr. H. C. Hill conducted.

READING.—Dr. F. J. Read, who, to universal regret, has resigned the office of conductor to the Reading Philharmonic Society, and is carrying on the work until a successor is chosen, directed an excellent concert on December 6, when Dvorák's 'The spectre's bride,' and Parry's 'Blest pair of Sirens' were performed. The two works run the whole gamut of choral expression, and present many types of executive difficulty, but the choir responded to every call. The solo work was ably done by Miss Agnes Christa, Mr. Frank Mullings, and Mr. Charles Tree.

TONYREFAIL.—On November 30, the Tonyrefail Male-Voice Party, assisted by an orchestra, performed Félicien David's symphonic ode, 'The desert,' with a success that

reached the high-water mark of music in this district. To Mr. W. J. Lewis, who conducted, is due the credit for the high standard of the singing. The solo vocalists were Miss A. M. Jenkins, Mr. T. Thomas, and Mr. H. Bowen.

WINDSOR.—The Windsor and Eton Choral Society opened their season on December 8 with a concert at the Royal Albert Institute, under the direction of the Rev. Bernard Everett. Dr. Brewer's charming 'Summer Sports' and Sir C. Stanford's striking 'Songs of the Fleet' (with Mr. Plunket Greene as soloist) formed the first part of a well-chosen programme, in which the choir gave some highly attractive singing. Solo violoncello music was provided by Mr. Edward Mason.—On December 2, the Eton College Choir gave a concert in the same hall, under Dr. C. H. Lloyd's direction, and gave creditable readings of Elgar's 'The Reveille,' Morley's 'The nymphs in green,' and part-songs by Sullivan, Dunhill and Stanford. The soloists were Miss Alys Gear, Miss May Bartlett (violinist), and Master J. M. Nicholas (pianist).

Foreign Notes.

BARCELONA.

A Bach Festival, organized by 'L'Orfeo Catala,' was held here on November 19, 21, 26 and 28. On the last day the Mass in B minor was performed.

BERLIN.

The young American violinist, Eddy Brown, had a great success on his first appearance in Berlin. He played Mendelssohn's Concerto, and Dr. Kunwald conducted.—At the sixth Loevensohn concert a new Pianoforte quintet by Philipp Scharwenka was produced. The work is highly spoken of.—The pianist, Richard Burmeister, has given a concert (with orchestra) of works by Liszt. The programme included the A major Concerto, and the pianist's own arrangement for pianoforte and orchestra of the 'Concerto pathétique.'—A highly-gifted pianist, a lady with the name of Cella della Vrancea, made an exceedingly favourable impression on her first appearance, which took place in the Hochschule, with the Blüthner Orchestra.—The Philharmonic Orchestra is to receive an annual subsidy of £3,000. Included in the contract are the following conditions:—(1) The Orchestra is to number at least seventy, of whom not more than fifteen may be absent on leave at one time. One month's leave is allowed annually to each member of the Orchestra. (2) From June till the end of September thirty-five concerts are to be given. In winter five concerts are to be given at reduced prices, and six special afternoon concerts for students, with free admission.—A composer who is attracting considerable attention, Karol Szymanowski, has recently produced a new Symphony (B flat major, Op. 19) and a Pianoforte sonata (A major, Op. 21) at the Philharmonic. Arthur Rubinstein played the Sonata brilliantly, and the Symphony was conducted by Gregor Fitelberg, a young conductor from Warsaw, of whom great things are expected. Both works are highly spoken of.—The pianist Fräulein Alice Ripper, who is rapidly making a name for herself, has given a successful recital, and announces her intention of visiting England during the summer season.—Winifred Purnell, a sixteen-year old pianist from Australia, who has recently given a recital here, is said by the Berlin critics to be an extraordinarily gifted artist, quite irrespective of her youth.—Louis Persinger, a young American violinist, pupil of Hans Becker in Leipsic, made an exceedingly favourable impression at his first recital here.

BERNE.

The production of the 'Rosenkavalier' was a great success. The first novelty of the opera season was Blech's 'Alpenkönig und Menschenfeind.' Other first performances promised are Charpentier's 'Louise,' Wolf-Ferrari's 'Susannen's Geheimnis,' and Liszt's 'Heilige Elisabeth.'

BREMEN.

On December 5 Richard Strauss conducted the first performance of the 'Rosenkavalier.'—The second Philharmonic concert was devoted to works by Liszt. The

programme included the 13th Psalm, the E flat Pianoforte concerto (Emil Sauer), and the 'Faust' Symphony. The concert was conducted by Ernst Wendel.—A few days later Wendel repeated the 'Faust' Symphony at a concert of the Künstlerverein, and by way of comparison included in the same programme Wagner's 'Faust' Overture, and three orchestral movements from Berlioz's 'Faust.'

BRUSSELS.

Weber's 'Oberon' has been revived after twenty-five years at the Théâtre de la Monnaie.—The chief interest of the musical, and, more especially, the operatic season, has centred in the new conductor, Otto Lohse, who has proved a complete success.—At the Théâtre de la Monnaie Saint-Saëns's new opera 'Déjanire' has been produced with great success.

BUDA-PESTH.

A new theatre, designed to seat 3,200 people, has been opened. Standard operas will be given at popular prices.—Mahler's fourth Symphony has been performed here by the Wiener Tonkünstler Orchestra under Nedbal for the first time in Buda-Pesth, and made a great impression.

CARLSBAD.

Prince Joachim Albrecht of Prussia has written a new orchestral work entitled 'Toteninsel,' which will be produced by the Kur Orchestra. The work was inspired by Boecklin's picture of the same name.

CASSEL.

Elgar's Variations were recently played here under the direction of Prof. Dr. Beier, and met with great success.

CHICAGO.

The first performance in America of Sir Edward Elgar's Concerto for violin was given here on December 9 by the Theodore Thomas Orchestra, with Mr. Albert Spalding a soloist. According to a correspondent of the *Daily Telegraph*, the work created a veritable sensation, and was pronounced by musicians to be the first great concerto by an Anglo-Saxon.

CINCINNATI.

The first American performance of Elgar's second Symphony took place here on November 24, under the direction of Herr Leopold Stokovski.

DESSAU.

The Singakademie, under the direction of Franz Mikorey, has given a performance of Liszt's 'Christus.'—The first performance in Dessau of 'Elektra' was given on December 11 in the presence of the composer.

DÜSSELDORF.

The second orchestral concert, conducted by Karl Panzer, consisted of works by Liszt. The programme included the 'Dante' Symphony and E flat Pianoforte concerto, played by Richard Singer, of Hamburg.

DRESDEN.

Adolph Adam's comic opera 'Si j'étais roi' has been revived at the Kgl. Hofopernhaus with great success.

FRANKFORT-ON-MAIN.

A new Pianoforte quintet by Fritz Volbach has been produced with great success by the Post Quartet, with the composer at the pianoforte.

GENEVA.

D'Albert's 'Tiefeland' has been produced here with success.—A Liszt orchestral concert has been given, under the direction of Bernhard Stavenhagen. The programme included the 'Dante' Symphony (for the first time in Geneva), the 137th Psalm, the 'Hunnenschlacht,' and the E flat Pianoforte concerto, played by Moriz Rosenthal.

LEIPSIC.

The Gewandhaus has devoted a second concert to works by Liszt. The programme of this concert (the sixth of the series) included 'Die Glocken des Strassburger Münsters,' the 13th Psalm, and 'Prometheus.'—The Riedel-Verein

under the conductorship of Dr. Georg Göhler, has also given a fine performance of Liszt's 'Christus.'—At the seventh Gewandhaus concert, Generalmusikdirektor von Schuch took the place of Professor Nikisch, who was absent in Russia.—A String quartet by Arnold Schönberg (Op. 4) was favourably received when performed by the Rebner Quartet.—Julius Bittner's opera, 'Der Musikant,' has met with great success.

MANNHEIM.

The Philharmonic Society is arranging a two days' Mahler Festival, which will take place early in the year. Mahler's fourth and eighth Symphonies, and his 'Lied von der Erde' will be performed, and Artur Bodanzky will conduct.

MONTE CARLO.

The coming operatic season promises to be of unusual interest. Massenet's 'Roma,' Stern and Nerini's 'L'épreuve' will be given their first performance, and the list includes 'Ivan le Terrible,' by the director, M. Raoul Gunsbourg, 'Boris Godounow,' 'The girl of the Golden West,' and 'Déjanire.'

MUNICH.

A Society has been formed with the object of collecting funds to erect a 'Deutsches Symphoniehaus' in a central position in Germany. The authors of the movement are A. von Gleichen-Russwurm, Max Schillings, Ernest Haiger and Paul Marsop. The 'Symphony House' is intended to be a monument to Beethoven.

NAMUR.

Gabriel Dupont's opera 'La Glu' continues its triumphal progress. It was performed here at the end of November for the first time, under the conductorship of M. Close, and achieved a great success.

PARIS.

A special notice of the production of Saint-Saëns's opera 'Déjanire' will be found on p. 30.—At the Opéra-Comique, a new opera by Albéric Magnard, entitled 'Bérénice,' was produced with success on December 15.—On December 4, a youth of twelve, by name Charles Sommer, gave a violin recital. The Paris critics speak well of him, and anticipate that he will become a fine artist.

ROME.

As was anticipated, the production of 'Der Rosenkavalier' was the occasion of noisy scenes. The work has been provisionally withdrawn from the repertoire.

VIENNA.

The first performance of Eugen d'Albert's new opera, 'Die verschenkte Frau,' is to take place this month at the Hofoper.—Erich Korngold's latest work, a Pianoforte sonata (Op. 2, No. 2), has been produced by Arthur Schnabel. It is acknowledged to be an important advance, though the Trio seems to have caused much disputation among the critics.—Wilhelm Kienzl's opera 'Der Kahreigen,' recently produced here, has already been put down for performance at more than twenty opera houses.

ZÜRICH.

Siegmund von Hausegger's new Symphony for orchestra, organ and choir, was produced with great success on November 28 in the Tonhalle.

Miscellaneous.

At a special court of the Worshipful Company of Musicians, held on December 14 at 50, Lancaster Gate, the residence of the immediate Past-Master (Mr. Alfred Littleton), the Honorary Freedom of the Company was presented to Sir Edward Elgar, O.M., and the Company's medal was given to Dr. Charles Harriss. Both presentations were made by the Master, Mr. Arthur F. Hill, F.S.A. The occasion was made unique by the presence of ladies, viz., Lady Elgar, Mrs. Harriss, the Misses Littleton and Miss Mary Grafton (a niece of Sir Edward Elgar).

Mr. N. Gatty's opera, 'Duke or Devil,' a remarkably clever piece of musical characterization and an example of native composition that has yet to come into its own, was performed at the Crystal Palace on November 21 by the Moody-Manners Company, the original producers of the work.

Mr. Tobias Matthay delivered a new lecture, 'On the teaching of the fundamentals of technique,' to the Manchester Teachers' Association on November 28, and repeated it before the Brighton Branch of the London Music Teachers' Association on December 9.

A lecture on 'Carillons and bell music' was given by Mr. W. W. Starnes before the Literary and Philosophical Society, Newcastle-on-Tyne, on December 11. Examples were played by the lecturer upon a celesta.

Mr. Ernst Denhof has definitely decided to give a season of operatic performances between February 26 and April 6, and the repertoire will include 'The Flying Dutchman' and 'Orpheus.'

Mr. C. J. Bishenden continued his series of lectures on 'Old British composers and singers of their time' at 105, New Oxford Street, on December 7, when the subject was 'Dr. Arne.'

Mr. Montague Nathan lectured on 'Musical taste, discrimination and temperament,' on December 9, before a meeting of the Incorporated Society of Musicians at Leeds.

The London Sunday School Choir will hold its Spring Festival at the Albert Hall on February 12, and the great Crystal Palace Festival on June 12.

The next Handel Festival will take place at the Crystal Palace on June 22, 25, 27 and 29.

Answers to Correspondents.

L.F.—You claim to be a good pianoforte accompanist. We presume you can transpose at sight and generally follow the vagaries and virtuositics of singers and instrumental soloists. But even so it is difficult for us to suggest a field of employment. A large number of amateurs and concert-givers outside the highest class pay little or nothing to accompanists. The only course is to offer services whenever you can, and to hope to gain a reputation.

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HUMMING says he has derived vocal benefit from humming exercises, and asks why this is. We should say that it is because it induces the proper use of the nasal resonance chambers, and the habit of keeping the tone forward.

P. J. SOPHER.—The title of the opera is 'La Tosca,' not simply 'Tosca.'

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2. I will sing of Thy great mercies ("St. Paul") Mendelssohn
3. Jerusalem ("Gallia") Ch. Gounod
4. With verdure clad ("Creation") J. Haydn
5. I will extol Thee, O Lord ("Eli") M. Costa
6. I mourn as a dove ("St. Peter") J. Benedict

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") J. S. Bach
2. But the Lord is mindful ("St. Paul") F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") Handel
4. Evening Prayer ("Eli") M. Costa
5. There is a green hill Ch. Gounod
6. O Thou afflicted ("St. Peter") J. Benedict

TENOR.

1. O God, have mercy (Pieta, Signore) A. Stradella
2. In native worth ("Creation") J. Haydn
3. Be thou faithful unto death ("St. Paul") F. Mendelssohn-Bartholdy
4. Cujus Animam ("Stabat Mater") J. Haydn
5. The Lord is very pitiful ("St. Peter") J. Benedict
6. The soft southern breeze ("Rebekah") J. Barnby

BASS.

1. Dost thou despise J. S. Bach
2. O God, have mercy ("St. Paul") F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Cujus Animam ("Stabat Mater") G. Rossini
5. How great, O Lord ("St. Peter") J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.) C. Saint-Saëns
2. Lo! the heaven-descended Prophet ("The Passion") C. H. Gram
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah F. Schubert
5. Turn Thee unto me ("Eli") M. Costa
6. Let the bright Seraphim ("Samson") Handel

CONTRALTO.

1. To living waters ("The Lord is my Shepherd") J. S. Bach
2. O God, have mercy (Pieta, Signore) A. Stradella
3. All my heart inflamed and burning ("Stabat Mater") A. Dvorak
4. The glory of God in Nature (Creation's Hymn) Beethoven
5. Fac ut portem ("Stabat Mater") G. Rossini
6. Morning Prayer ("Eli") M. Costa

TENOR.

1. Only be still, wait thou His leisure ("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") J. Benedict
3. Thus when the sun ("Samson") Handel
4. O come, let us worship (Psalm xcv.) F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) J. Raf
6. Song of Penitence (Bussied) Beethoven

BASS.

1. Mighty Lord and King all glorious ("Christmas Oratorio") J. S. Bach
2. Rolling in foaming billows ("Creation") J. Haydn
3. Litany for All Souls' Day F. Schubert
4. The glory of God in Nature (Creation's Hymn) Beethoven
5. Consume them all ("St. Paul") F. Mendelssohn-Bartholdy
6. Nazareth Ch. Gounod

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 2. Non sù più cosa son.
 3. Voi, che sapete.
 4. Un moto di gioia.

BOOK 3.

Baritone (Figaro).

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2. Non più andrai.
3. Aprite un po' quegli occhi.

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THE TIMES.

Mr. Coleridge-Taylor has found a theme which suits him admirably in the poem by Mr. Alfred Noyes, for there is that mixture of high colouring and simple narrative in the words which finds a counterpart in the brilliant use of the orchestra added to simple melody which is the essence of Mr. Coleridge-Taylor's music. The whole story is cleverly carried on by chorus, solo voices, and solo quartet woven together as contrasting elements of colour rather than dramatically.

The whole is full of melody, yet it never quite loses its distinction, and is carried through by its evident sincerity, its skillful technique (which is so skilful that the hearer does not notice it), and the fact that every detail bears the stamp of the composer's individual and unaffected style.

DAILY TELEGRAPH.

Mr. Coleridge-Taylor in "A Tale of Old Japan" has written a very pretty setting of the poem by Alfred Noyes. It is another "Hiawatha." If Mr. Taylor had never written "Hiawatha," one might acclaim "A Tale of Old Japan" as an expression of a new personality in English music.

There is nothing academic in the music; it is simply written, there is practically no counterpoint, and its frankly melodious character, even in recitatives, will surely appeal greatly to provincial choirs of limited ability. It is a charming work of its kind, and will, no doubt, be immensely popular.

STANDARD.

The most striking work was Mr. Coleridge-Taylor's "A Tale of Old Japan."

The music is delicate and fragrant as the cherry blossoms of the land which inspired the poem. Its melodic outline and dainty scoring are full of charm.

The work is so picturesque and attractive that it appeals to the ear as well as to the æsthetic taste.

DAILY MAIL.

Mr. Coleridge-Taylor's cantata, "A Tale of Old Japan," won a frank success at its first performance at Queen's Hall last night. The composer has chosen a pretty and quaint and touching, but not too touching, ballad by Mr. Alfred Noyes, and has given it a musical setting which suggests a mosaic pattern in its bright colours and dainty themes.

DAILY NEWS.

It is pretty, simple music, full of colour and picturesqueness.

The scoring is clever and animated, and the whole composition made a good impression.

GLOBE.

It contains much very graceful and imaginative music, especially in the delightful chorus with solo quartet "Peonies, peonies crowned the May," which, in its way, is a little gem.

Mr. Coleridge-Taylor has written a very dainty and attractive Cantata which ought to find great favour with choral societies.

PALM MALL GAZETTE.

With the facile and effective choral writing, the neat rhythms and touches of colour suggesting something Japanese, "A Tale of Old Japan" may well be welcomed by the many choral societies in existence on the look-out for something new.

THE REFEREE.

The subject seems to have appealed with peculiar force to the composer, who has most happily realised the poetry and pathos of the libretto, and set it to music that flows on in spontaneous melody, enhanced by the art and craft of the accomplished musician. Human feeling pulsates in the music from the first to the last bar, and to listen to it is pure enjoyment.

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DAILY TELEGRAPH.

The crowded hour of glorious life has come to Mr. Josef Holbrooke far earlier in his career than he, perhaps, had any right to expect, and certainly—we state it frankly—far earlier than we thought he would enjoy it, for last night, at the penultimate Promenade Concert in the Queen's Hall he achieved, by means of his first Symphony, "Les Hommages," something that can only be described as a popular triumph.

Where Mr. Holbrooke spoke for himself in the two middle movements, a charming Serenade and an Elegy of remarkable atmospheric beauty, he spoke as he has never spoken before, for here is the warmth of colour, and the refined delicacy of treatment. The finale, a brilliant piece of writing, largely fugue, in the tune of "Danse Russe," has without any doubt whatever raised its composer to a great height among his contemporaries. The Symphony was magnificently played under Sir Henry J. Wood, and there is no question whatever of its success.

DAILY MAIL.

Mr. Josef Holbrooke's symphony "Les Hommages"—first heard last night at the Promenade Concerts—is a brilliant and amazing work in four movements, dedicated respectively in Wagner, Mozart, Dvorák, and Tchaikovsky. It is an important addition to the literature of modern British music.

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